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THE CLOUDS

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INTRODUCTION TO THE CLOUDS.

THE first acting of the *Clouds* was at the city Dionysia B.C. 423. Cratinus won the first prize with the *Pytine*, Amipsias the second with the *Connus*, Aristophanes the third with the *Clouds*. But we learn from the Greek arguments to the play as we now have it, that there was a second edition of the *Clouds*, and some inconsistencies in our text (comp. v. 553 &c. with v. 591) prove that parts must belong to a later date than B.C. 423: and the second performance of the play (more or less altered) is generally assigned to B.C. 421. Some however have placed it later, and some have denied that the play ever came on the stage a second time, though allowing that it was altered and prepared with that intention: and some have even doubted the fact of there having been two plays of the name.

But most have thought that what we have is substantially the play acted in B.C. 423, though the early part of the parabasis, in which the *Maricas* of Eupolis is mentioned and a former performance is plainly spoken of (vv. 520 &c.), belongs to the second *Clouds*: and the allusions of Plato (*Apol. Soc.* 18) seem to agree with our *Clouds*. Fritzsche indeed thinks that we have the second *Clouds*, that this play widely differs from the first; that the second never came on the stage, but was left incomplete, because Aristophanes found out his mistake as regards Socrates' character and so relinquished the idea of exhibiting the play. He supports his view ably and learnedly; and there are certainly references both in Aristophanes himself and elsewhere to the first *Clouds* (e.g. *Vesp.* 1037—1045), which our text of the *Clouds* does not clearly explain. But, be this as it may (and it cannot be decided for certain), we can, I think, conclude that the two plays were separated by no

great interval, and our concern is with that which we have, be it mainly the first or mainly the second. Having in the *Knights* attacked Cleon and public life at Athens, in the *Clouds* our poet assails the corruption of private life. This he attributes to the departure from the old ways. The sophistical teaching and rhetoric he thinks to be the main cause of the corruption: hence flowed a refining subtlety, contempt of the old faith and gods, a cloudy and unpractical philosophy. The same or nearly the same had probably been the gist of his earliest play the *Banqueters*. And the evil effect of the new education he illustrates in the persons of a father and son who in turn attend the school of Socrates, and learn there all manner of dishonesty, nonsense and quibbling. Socrates he attacks as the leader of the school which he so detested, and brings against him various accusations (many as we shall see groundless and unfair), and advises the utter destruction of him and his school. And here it is that the play of the *Clouds* presents a problem which has been much written on and variously solved. What prompted Aristophanes to such a bitter personal attack? Was it strictly personal? Was it honest or dishonest? If honest, how did Aristophanes so mistake the man? Were there any points in Socrates' teaching and character to justify the attack? How far did Aristophanes mean what he advised to be acted on? Had the play any real effect in producing the subsequent accusation and execution of Socrates?

These questions have been dealt with at some length by several critics, by Wieland, by Süvern (in an essay on the *Clouds* published in 1826) by Fritzsche (*De Socrate veterum comicorum dissertatio*, in 1832), by Grote in the 67th chapter of his history of Greece, by Ranke in his life of Aristophanes and prefatory remarks to the *Clouds*. And some discussion of them is necessary to the right understanding of the *Clouds*, and is useful also for that of Aristophanes generally. And first we must, I think, consider that the attack was personal and meant to be so. Aristophanes meant to copy certain

things in the living Socrates whom his audience knew, and meant that his audience should fully understand that he did so. Süvern indeed holds that Aristophanes assailed certain principles rather than persons, and took representative men to stand for the principles : instancing Cleon, Lamachus and others, in whose portraits there were some features which all must see were non-existent in the originals, and which the poet himself knew were so. But this appears rather a nice distinction. When certain men were put on the stage under their own names, with masks (as a rule) made to imitate their features, and other externals which confessedly belonged to them,—as was done in the Old Comedy—we must call the attack personal. The dramatist may have been led on by honest zeal, and may have thought that in the person he was attacking the principle : but if he thus came to misrepresent the man decidedly, he must be held to have been unfair, and though we may account naturally enough for that unfairness, we cannot entirely justify him. And personality was of the essence of the Old Comedy, not only in the main plot and action of the play, but in its details. Real living men are continually pointed at and attacked : we cannot read a page of Aristophanes without seeing this ; the whole fun of the passage generally depends on the personal appearance of the man, and on his being known to the audience ; often on his being present. And we may add that Aristophanes' attacks on Cleon were taken to be personal by Cleon himself, and that, in this particular case of the *Clouds*, the Greek writer of the second Argument (cf. also Arguments viii. ix. x.), to account for the bitter personality, mentions an opinion 'that Aristophanes wrote the *Clouds* at the instance of Anytus and Meletus ; who wished to try in what temper the Athenians would receive an attack on Socrates. For he had many friends, especially Alcibiades and his party, who in fact brought about the failure of this play.' This is indeed doubtful ; the first part extremely improbable : but the fact of such an opinion being held at all proves that in those early times there was no idea of exalting Aristophanes into an infallibly wise, honest, and

consistent politician. The *Clouds* then does contain a personal attack on Socrates, which though we are not bound to justify we are bound in some measure to explain.

And first there is something in what Süvern and Ranke say, that the principal character to which the whole refers is not Socrates, but Strepsiades himself; that the poet's ridicule is quite as much aimed at the ignorant who presumed to meddle with philosophy which they did not understand, as at the philosophers themselves. Aristophanes, as Ranke observes does not refer to his *Clouds* (in Vesp. 1015 &c.) as concerned principally with Socrates, nor does he take credit for attacking him, as he does for attacking Cleon in the *Knights*, but rather implies that his audience mistook the drift of his play, perhaps in this very particular. It is possible that we exaggerate Socrates' share in the *Clouds*, for we have strong sympathies with this wisest of heathens, and care little for the other characters. But still there remains enough of bitterness against Socrates to call for explanation.

What then prompted the attack? and was it honest? Did Aristophanes believe that the tendency of the Socratic teaching was dangerous? Or did he recklessly assail any thing and any body to raise a laugh?

That the attack was honest I have no doubt. There seems to be a consistency of purpose running through (at all events) the earlier plays of Aristophanes. He has certain definite opinions on politics and on private life which are continually coming into prominence; the wisdom of these may be variously estimated, but no reader can fail to see that he is speaking what he thinks. A comparison of the Parabases of the *Acharnians*, *Knights*, *Clouds* and *Wasps* will illustrate this. It is not therefore likely that in the case of those against whom his main attacks were made, Cleon for instance and Socrates, he speaks of them otherwise than as he really thought. For though Grote well observes that "to assume that the persons derided or vilified by these comic authors must always have deserved what was said of them is indeed a striking evidence

of the value of the maxim 'Fortiter calumniare: semper aliquid restat' and that what Aristophanes himself says of other comic poets, his predecessors and contemporaries, is far from countenancing the exalted censorial function which Bergk and others ascribe to them." And though it be probable Aristophanes deals in tolerably reckless and indiscriminate libel in the case of those whom he brings in for the sake of a passing jest or pun, yet this does not (it appears to me) apply to the case of Cleon or Socrates. His attacks on these are made of deliberate judgement, for what he charges on them he consistently assails throughout these early plays. The *Clouds* certainly does not read as if made to order for Anytus and Meletus; in the *Knights* our poet is in terrible earnest.

There is indeed much truth in what Grote says against the exaggerated eulogies of the German writers on the lofty and virtuous purposes of Aristophanes. "On the general march of politics, philosophy or letters these composers had little influence, nor were they ever regarded at Athens in the light in which they are presented to us by modern criticism, as men of exalted morality, stern patriotism, and genuine discernment of the true interests of their country, as animated by large and steady views of improving their fellow citizens, but compelled in consequence of prejudice or opposition to disguise a far-sighted political philosophy under the veil of satire, as good judges of the most debateable questions, such as the prudence of making war and peace, and excellent authority to guide us in appreciating the merits of their contemporaries, insomuch that the victims of their lampoons are habitually set down as worthless men." But in the case of Aristophanes there seems to have been a definite and steady view of improving his fellow-citizens, at all events at the outset of his career as a dramatist: whether it was a wise one, whether the means he proposed were the best towards the attainment of the end, may be doubted. In point of fact the question as to the wisdom of the policy which runs through all our poet's earlier plays involves the whole question of politics; it depends on the

estimate we form of democracy in general, and of the Athenian democracy in particular.

But this we may well leave and return to the *Clouds* and Socrates. Aristophanes then (I conclude) attacked Socrates honestly, believing a certain class of teachers to be dangerous and Socrates to be a leader in that class. But why did he believe this? did he misjudge the whole class? or was he mistaken (wholly or partly) in putting Socrates in it.

Here we must get a definite idea of how Aristophanes viewed the state of Athens in his day, the public and private life of its citizens. We may say that Aristophanes was what we should now call violently conservative, or a thorough Tory. He thought that his countrymen had degenerated, sighed for the good old days of Miltiades and the Persian war, deplored the luxury and effeminacy of his own time. Extravagance and profligate immorality he saw increasing. The old simplicity of education, obedience and reverence for parents and elders passing away. Even the gods were no longer revered, and by some openly derided. In all this he thought he saw that the Athenian character was being corrupted, and that his country would, unless this corruption were checked, be utterly ruined. Now whether there had taken place a moral deterioration in Athens and in Greece generally between B.C. 480 and the end of the Peloponnesian war, is doubtful. Grote says that certainly there had been none such: that "men find pleasure in dressing up the virtues of the past as a count in the indictment against their own contemporaries," that "Isocrates, as an old man between 350—340 complains of his own time, boasting how much better the state of Athens had been in his youth, which period of his youth fell exactly during the life of Aristophanes, in the last half of the Peloponnesian war." However, the exact point of culmination of Athens is for historians to decide, Aristophanes believed the city to be declining, saw the old régime going out, and a new one coming in of which he did not approve. And it really does appear from the picture of Athenian life

in Aristophanes' plays, the faithfulness of which none have doubted, that there was about as much coarseness and immorality in private life as we could imagine possible. The fact that an audience could listen delighted to the coarse passages of Aristophanes himself proves thus much. But I think it may be remarked in favour of Aristophanes in his earlier plays, that these do not contain so much coarseness as the later: he seems to have set before himself some plan of teaching serious and useful lessons even in comedy. The Athenian audience however would not come into this view; they wanted something of stronger flavour, and (it must be confessed) they got it. But if this be so, it only makes it more probable that in the *Clouds* Aristophanes conscientiously believed in the pernicious tendency of what he attacked.

This being so, he looked about for the cause of this supposed corruption, and found it, as he thought, in the public teachers of the day. In the matter of education a change had come over both Athens and the rest of Greece. A demand had sprung up for rhetoric and dialectics, "two separate lines of intellectual activity," as Grote says, "one for men of active life, one for men of speculation, but both of which had a common enemy in a feeling of jealous ignorance stationary or wistfully retrospective, an antipathy to new ideas and new mental accomplishments." This new learning found of course its teachers; teachers who varied in doctrines, principles and method, but who by the outside world at Athens were included under the general name of Sophists. And here Grote has done good service in disabusing us of many mistaken ideas about this class. Though he may not have proved to the entire satisfaction of all that the charges against these men of immorality and scepticism are quite groundless, he has shewn that each of them should be judged on his own merit, and that the German Fiend "*Die Sophistik*" is in a great measure imaginary.

But this is just what Aristophanes did not see. He thoroughly believed in the corruption, and in the existence

of the Sophistical poison. He believed that the speculations of physical philosophy led to scepticism, that rhetoric was to make the weaker cause appear the stronger, and that either study led to immorality and dishonesty. And it is by no means certain that some truth does not underlie this idea. There may be a point at which refined disquisition is apt to lose sight of simple truth and honesty: there are, it can hardly be doubted, attendant upon civilization corruptions as well as improvements, increased evil with increased good. But the retrograde movement advocated by Aristophanes was simply impossible, the teaching was not a cause but a product of the general change of thought. And we may leave the case of the Sophists to Grote and his opponents with this conclusion, that Aristophanes misunderstood them, at least partially, from not examining thoroughly their teaching, and from prejudice, and therefore was unfair even as against them.

And now with regard to Socrates himself, was Aristophanes wrong in setting him down as a Sophist? If he was wrong, probably the general public at Athens shared his error. It is not likely that they saw any great distinction between Socrates and the Sophists. It is true that Socrates went about from place to place in Athens, talked at chance meetings, and did not hold such regular sittings as did most of the Sophists: had a method of his own by question and answer differing from the set speeches of many Sophists. But to the outside world this would not go for much. Then too the Sophists took fees; Socrates took none. But though this was made a charge against the Sophists by Socrates and Plato, it may not have weighed much with the multitude. Those who utterly disliked the new culture might not think there was much difference whether you paid for having harm done to you or had it done for nothing. All this may shew how Aristophanes, writing for the people, and with his prejudices, might naturally take Socrates for a leading Sophist. But there were particular reasons for the choice. That Socrates was unpopular cannot

be doubted. For, as Grote says, 'to convince a man of his ignorance, though salutary, is an operation of painful surgery.' Socrates, we may infer, was unpopular even beyond other Sophists, as he was rougher and more uncompromising. Then again Socrates was intimate with some persons of the new school which many, and Aristophanes among them, so disliked; viz. Euripides and Alcibiades. Euripides we see ridiculed in the *Acharnians*, and still more vigorously in the *Thesmophoriasusæ* and the *Frogs*: and Süvern seems right in considering that Alcibiades is attacked in the person of Phidippides; for, though he is not named, yet this youth's equestrian pursuits, his Alcmaeonid descent by the mother's side &c. suggest Alcibiades. And further, in Socrates' dress, gait, and the like, there was inviting material for caricature. On this we need not dwell, as it is allowed by all.

We can then easily see how it came to pass that Aristophanes attacked Socrates. For, to sum up the matter in brief, he believed the Sophists to be a dangerous class, and Socrates to be a leader among them. He therefore put on the stage a clever caricature of the outward man with such doctrines as he, in part wrongly, attributed to the class, and therefore to Socrates.

But when he did so he was bound in common fairness to examine and see what was really his teaching. Did he do this or not? Now Aristophanes describes Socrates as busied with idle speculations on astronomy and natural history: as a teacher of sophistry (in the worst sense): as an open derider of the old faith and gods. We need not here discuss at length the Socratic philosophy. But in what we know of Socrates are there any grounds for the poet's charges? Very slight grounds, if we look to the general spirit of the Platonic or Xenophontic Socrates. But it would not be difficult to find here and there in the Socratic dialogues passages on abstruse questions of physical philosophy, which any one who did not look to the whole argument, or see their bearing, any one in fact who had no taste at all for speculation, might think useless

and trifling. Then—as to sophistry—it would be a bold assertion to make that Socrates never used it. And—for the religious question—Socrates certainly was not an orthodox polytheist, but here he did not stand alone. Hence Aristophanes, hearing, perhaps at second hand, striking fragments from his dialogues, might hastily conclude that he was a *λεπτοτάτων λήρων ἱερεὺς*, even were Socrates' conversations then what his disciples describe them to have been afterwards. But we must not forget that Aristophanes draws a portrait of Socrates some twenty years before Plato's time. The philosopher's views may therefore have undergone some change. And indeed there is a passage in the *Phædo* (p. 96—98) which implies that they had. Socrates describes how, in his youth, he was wonderfully keen after natural philosophy, the causes of generation and decay, the nature of heat and cold, the phenomena of heaven and earth; how he betook himself to the writings of Anaxagoras, hoping to find the reasons of things explained; but, though he read much about sun moon and stars, their motions, velocities, and so forth, and of a principle of circular revolution, yet such philosophy did not appear to him to trace up things to their true reasons or causes, and so eventually he gave it up as unsatisfactory. Hence it appears that there was a time when Socrates gave himself to speculations such as he afterwards disclaimed and discouraged. And though this time (in his youth) would probably be many years before the *Clouds* was written, yet these studies may have had their effect on his early teaching. It seems most probable that they had: and if such topics were discussed by him, even by way of refutation, the outside Athenian world might well set him down as a physical philosopher. Those who take a report of a lecturer at second hand (and indeed sometimes his actual hearers) find out what he talked about without clearly understanding his views upon the same. And thus Socrates might come to be credited with Anaxagorean notions which he had only discussed to disapprove. Perhaps then the early conversations of Socrates presented matter for ridicule and even blame, which his later

teaching would not have done. It is to ordinary and not very close observers however that this applies: since, to those who knew him well, it is not probable that the Socrates of B.C. 424 differed materially from the Socrates of fifteen or twenty years later: for Xenophon was his pupil then, and the Socrates of Xenophon cannot be considered more speculative than the Socrates of Plato.

The conclusion then is that Aristophanes' view of Socrates was a natural but superficial one. For, after making abundant allowance for possible colouring in the portraits of their master by Plato and Xenophon, we must allow the Aristophanic Socrates to be unlike the original in tone of thought and principle, though like in some externals. And indeed this adherence to the real man in outward things, and probably in certain tricks of manner and phrases (e. g. the allusion to Socrates' maieutic art in v. 179, the homeliness of example in v. 234), makes the unlikeness in matter more inexcusable. Unmixed falsehood is soon detected: a mixture of false and true is a more effective and therefore a more criminal libel. It is unnecessary to refute the charges made against Socrates: contempt of the gods, corruption of the youth of Athens, idle speculations. Some variety of opinion may exist about the man; but none now will hold him guilty of the crimes laid to him by Aristophanes, with which the subsequent accusation brought by Anytus and Meletus so closely agrees. And yet, though this agreement can hardly be accidental, we are not justified in concluding that Aristophanes caused the philosopher's trial and death in any way. The attack on Cleon did not weaken that demagogue's influence with the Athenian people: he was chosen general subsequently in spite of it. It can hardly then be supposed that the assault on Socrates had such a lasting effect as to cause his impeachment so many years after. The *Clouds* may have suggested to the accusers the wording of the indictment: but the same feeling against Socrates which made a condemnatory verdict possible no doubt existed when

the *Clouds* was written, and encouraged Aristophanes to write the play.

However the amount of blame attaching to Aristophanes will be variously estimated. If we consider him to have written with honesty and with a definite and serious though narrow view, we shall hold him blameable for not examining the ground of his charges and so (possibly) enlarging that view. If we consider him a reckless libeller, only caring to raise a laugh, then we lower his character, but yet make him in a certain sense less guilty if he only uttered thoughtlessly charges which he never intended or expected to have a serious effect.

A word or two may be added on the estimates which have been formed of this comedy, and on the possible causes of its failure.

Aristophanes, a short time after its rejection, pronounced it the best play he had written. The Greek writers of the arguments reckon it τῶν πάντων δυνατῶς πεποιημένων; and the general voice of posterity has confirmed this verdict. Why it failed we can but guess. Aristophanes himself says the audience (or at least the duller part of them) did not understand it (Nub. 525—528, Vesp. 1045—1050). Perhaps they did not care to hear philosophy even when ridiculed. The second Greek argument tells us that Alcibiades and his party brought about the poet's defeat, and this is possible. We know next to nothing of the rival plays of Cratinus and Amipsias which were preferred. Cratinus however (as we know) wrote this his last play at the age of ninety-six, and as we can hardly suppose his powers to have been what they were, perhaps the very spirit of the poet in coming forward after Aristophanes had in the *Knights* (vv. 531—534) described him as a drivelling old man, may have told in his favour and won him laurels which the intrinsic merit of the composition did not deserve.

TABLE OF THE READINGS OF DINDORF'S AND MEINEKE'S TEXTS.

	<i>Dindorf.</i>	<i>Meineke.</i>
2	ὅσον	ὅσον'
24	ἐξεκόπην	ἐξεκόπη
35	ἐνεχυράσασθαι	ἐνεχυράσεσθαι
37	δήμαρχός τις	τις δήμαρχος
74	ἵππερον	ἵππερων
84	μή μοί	μή 'μοί
87	πιθοῦ. τί οὖν	πιθοῦ μοι. τί δέ
148	πῶς δῆτα τοῦτ' ἐμέτρησε	πῶς τοῦτο δὴ 'μέτρησε
151	ψυχέιση	ψυχέντος
179	θοϊμάτιον	θυμάτιον
195	ἡμῖν	ὑμῖν
203	ἀναμετρεῖσθαι	ἀναμετρήσαι
214	ποῦ 'στιν	ποῦ 'σθ'
216	πάνυ	πάλιν
217	οἶόν τε νῆ Δί'. Σ. οἴμ.	οἶόν τε. Σ. νῆ Δί' οἴμ.
260	τρίμμα	τρίμμα
261	ἄτρεμί	ἄτρεμί
263	ὑπακούειν	ἐπακούειν
272	Νείλου προχοαῖς	Νείλου 'ν προχοαῖς
	ἀρύεσθε	ἀρύεσθε
	πρόχουσιν	πρόχοισιν
274	ὑπακούσατε	ἐπακούσατε
282	ἀρδομέναν	ἀρδομέναν θ'
298	ἁοιδαῖς	ἁοιδῆς
322	φανερῶς	φανερὰς
329	ἥδης	ἥδησθ'
331	μὰ Δί' οἶσθ' ὅτι	μὰ Δί' ἀλλ' ἴσθ' ὅτι
337	ἀερίας διερὰς	ἀερίους διερῶς
343	γ' οἶν	δ' οἶν
351	τί γάρ	τί δ' ἄρ'
361	πλὴν ἤ	πλὴν εἰ
372	τῷ νυνὶ λόγῳ	δὴ τῷ νῦν λόγῳ
380	ἐλελήθη	ἐλελήθειν
402	τί μαθῶν	τί παθῶν
408	νῆ Δί' ἐγὼ γοῦν	νῆ τὸν Δί' ἔγωγ'
413	γενήσκει	διάξει
414	εἰ μνήμων εἶ	εἶ γὰρ μνήμων
415	καὶ μῆ—μῆθ' μῆτε	κοῦτε τι—οὔθ' οὔτε

<i>Dindorf.</i>	<i>Meineke.</i>
416 μήτε—μήτ' ἀριστᾶν	οὔτε—οὔτ' ἀρίστων
423 οὐδένα	οὐδέν
433 μή μοι γε	μή 'μοι γε
439 χρήσθων	ἀτεχνῶς
440 τόγ' ἐμὸν	τοῦμὸν
442 δαίρειν	δαίρειν
483 εἰ μν. εἷ	ἦ μν. εἷ;
484 μέν γ'	μὲν γάρ
486, 7 ἐνεστι...ἐνι	οἱ.
489 προβάλλωμαι	προβάλλω σοι
493 δέη	δέει
523 πρώτους	πρώτην
538 σκύτινον	σκυτίον
553 πρώτιστον	πρώτιστος
577 ὠφελούσαις	ὠφελούσαι
592 τῷ ξύλῳ	'ν τῷ ξύλῳ
614 σεληναίης	σεληναίας
622 ἦ τὸν	ἦτοι
638 ἦ περὶ ἐπῶν ἡ ῥυθμῶν	ἡ ῥυθμῶν ἡ περὶ ἐπῶν
642 πότερον	πότερα
647 ταχὺ	τάχα
652 δάκτυλον; νῆ τὸν Δί' ἀλλ'	δάκτυλον; ΣΩ. νῆ τὸν Δί'. ΣΤ. ἀλλ'
658 τούτων	τούτου
663 ἀλεκτρύονα	ἀλέκτορα
664 φέρε. πῶς;	φέρ'. ὅπως;
681 ἔτι δὴ γε	ἔτι δέ γε
687 ἔστ' οὐκ	οὐκ ἔστ'
696 σ' ἐνθάδ'	'νταῦθά γ'
734 πλήν ἢ	πλήν εἰ
740 ἴθι νυν καλ.	ἴθ' ἐγκαλ.
750 δῆ	δὲ
776 ἀποστρέψαις	ἀποστρέψαι'
783 διδασαίμην	διδάξαιμ' ἄν
786 νυνὶ	ἦν δ
817 Δία τὸν	Δί' οὐ τὸν
824 πρᾶγ' ὃ σὺ	τι πρᾶγμ' ὃ
827 ἔστιν	ἔστ' ἔτ'
847 τίνα νομίζεις	τί ὀνομάζεις
861 πειθόμενος	πιθόμενος
869 οὐ	οὔπω
ἐνθάδε	ἐνθαδί
872 κρέμαι' ὡς ἡλίθιον	κρέμαϊό γ' ὡς ἴδιον
884 τὸν...ἥττονα	οἱ.
887 ΣΤ. ἐγὼ δ' ἀπέσομαι	ΣΩ. ἐγὼ δ' ἀπειμι
γούν	νυν
916 διὰ σὲ δὲ	διὰ σ' οὐ φοιτᾶν
918 καὶ γνωσθήσει	γνωσθήσει τοί
925 ὦμοι σοφίας ἧς ἐμν.	ὦμοι σοφίας. Δ. ὦμοι μανίας
926 ὦμοι μανίας τῆς σῆς	Α. ἧς ἐμνήσθης. Δ. τῆς σῆς
945 ἀναγρύξῃ	ἀναγρύξῃ
962 νενόμιστο	'νενόμιστο
965 ἀθρόους	ἀθρόους

	<i>Dindorf.</i>	<i>Meineke.</i>
975	ἀνισταμένους.	ἀνιστάμενον
977	ἡλείψατο	ἡλείφετο
982	ἀν ἀνηθον	ἀννηθον
986	Μαραθωνομάχας	Μαραθωνομάχους
989	τῆς	τις
995	ὅτι τ. Α. μέλλεις τὰ γαλμ' ἀ- ναπλάττειν	ὅ τι τ. Α. μέλλει τὰ γαλμ' ἀνα- πλήσειν.
1040	καὶ τοῖς νόμοις καὶ	τοῖσιν νόμοις ἐν
1047	σε μέσον ἔχω	σ' ἔχω μέσον
1063	διὰ τοῦτο	δι' αὐτὸ
1066	μὰ Δία μάχαιραν	μὰ Δι' οὐ μάχαιραν
1103	κινούμενοι	βινούμενοι
1109	οἶαν	οἶον
1112	ΣΤ. ἔγωγε	ΦΕ. οἶμαί γε
1135	ὄμνυς	ὄμνυς
1137	ἐμοῦ	καὶ μου
1141	δικάσασθαι	δικάσεσθαι
1143	μεμάθηκεν	μεμάθηκέ γ'
1165, 66	ὦ τέκνον—πατρός	Socrati tribuit
1179	νέα τις ἡμέρα;	νέα τίς; ΣΤ. ἡμέρα
1192	προσέθηκεν	προσέθηχ'
1194	ἀπαλλάττουθ'	διαλλάττουθ'
1243	εἴτ' ἀποδώσεις μοι	εἴτε γ' ἀποδώσεις
1246	ΠΑ. τί. σ. δ. δ.; ΜΑ. ἀ. μοι δ.	ΠΑ. τί. σ. δ. δ.; ἀ. σοι δ.;
1286	ἀποδός γε	ἀπόδοτε
1304	ἐρασθεῖς	ἐξαρθεῖς
1309, 10	σοφιστήν * * ὦν	σοφιστήν ἴσως ἀνθ' ὦν
1212	ἐπέξει	ἐξήτει
1349, 50	δῆλον τὸ λῆμ' ἐστι τὰνθρώπου	δῆλόν γε τὰνθρώπου 'στι τὸ λῆμα
1359	χρῆν σ' ἄρα τύπτεσθαι	χρῆν σ' ἀράττεσθαι
1371	ἐκίνει	ἐβλινει
1373	κᾶτ' οὐκέτ'	κᾶγὼ οὐκέτ'
1379	τυπτήσομαι	τυπήσομαι
1384	φράσαι	φράσας
1401	μόνον	μόνη
1412	τύπτειν τ'	τύπτοντ'
1413	τὸ μὲν σὸν	τὸ σὸν μὲν
1416	νομίζεσθαι γε	νομίζεσθαι σὺ
1421	τοῦτον ἦν	τουτονὶ
1427	ἀλεκτρύονας	ἀλέκτορας
1429	πλήν	πλήν γ'
1445, 6	τί δ' ἦν ἔχων τὸν ἥττω λόγον	τί δῆτ' ἂν ἦν τὸν ἥττω ἔχων
1448	ἄλλο γ'; ἦν ταυτὶ	ἄλλο γ' ἦ, ταυτ' ἦν
1466	μετ' ἐμοῦ γ' ἔλθ' οἱ	μετελθὼν ὦν
1473	τουτονὶ	τουτουὶ
1474	ὅτε... ἡγησάμην	om.
1506	μαθόντ' ἐς τ. θ. ὑβρίζετην	παθόντες τ. θ. ὑβρίζετε
1507	ἐσκοπεῖσθον τὴν ἔδραν	ἐσκοπεῖσθε τὰς ἔδρας
1508, 9	δῶκε... ἡδίκουν	Choro tribuit
1510	ἡμῖν	εἶναι.

ΤΠΟΘΕΣΙΣ.

I.

Τὸ δρᾶμα τὸ τῶν Νεφελῶν κατὰ Σωκράτους γέγραπται τοῦ φιλοσόφου ἐπίτηδες ὡς κακοδιόσκαλόντος τοὺς νέους Ἀθήνησι, τῶν κωμικῶν πρὸς τοὺς φιλοσόφους ἐχόντων τινὰ ἀντιλογίαν· οὐχ, ὡς τινες, δι' Ἀρχέλαον τὸν Μακεδόνων βασιλέα, ὅτι προῦκρινεν αὐτὸν Ἀριστοφάνους. ὁ χορὸς δὲ ὁ κωμικὸς εἰσῆρχετο ἐν τῇ ὀρχήστρᾳ τῷ νῦν λεγομένῳ λογίῳ. καὶ ὅτε μὲν πρὸς τοὺς ὑποκριτὰς διελέγετο, εἰς τὴν σκηνὴν ἑώρα· ὅτε δὲ ἀπελθόντων τῶν ὑποκριτῶν τοὺς ἀναπαίστους διεξήει, πρὸς τὸν δῆμον ἀπεστρέφετο· καὶ τοῦτο ἔκαλεῖτο στροφή. ἦν δὲ τὰ λαμβεῖα τετράμετρα. εἶτα τὴν ἀντίστροφον ἀποδόντες, πάλιν τετράμετρον ἐπέλεγον ἴσων στίχων. ἦν δὲ περὶ τὸ πλείστον ἰς'. ἔκαλεῖτο δὲ ταῦτα ἐπιρρήματα. ἡ δὲ ὅλη πάροδος τοῦ χοροῦ ἔκαλεῖτο παράβασις. Ἀριστοφάνης ἐν Ἰππεύσιν,

ἦν μὲν τις ἀνὴρ τῶν ἀρχαίων κωμωδοδιόσκαλος, δς ἡμῶς
ἠνάγκαζε λέγοντας ἔπη πρὸς τὸ θέατρον παραβῆναι.

II.

Φασὶ τὸν Ἀριστοφάνην γράψαι τὰς Νεφέλας ἀναγκασθέντα ὑπὸ Ἀνύτου καὶ Μελήτου, ἵνα διασκέψαιτο ποῖοι τινες εἴεν Ἀθηναῖοι κατὰ Σωκράτους ἀκούοντες. ἠύλαβοντο γάρ, ὅτι πολλοὺς εἶχεν ἑραστάς, καὶ μάλιστα τοὺς περὶ Ἀλκιβιάδην, οἳ καὶ ἐπὶ τοῦ δράματος τούτου μὴδὲ νικῆσαι ἐποίησαν τὸν ποιητὴν. ὁ δὲ πρόλογός ἐστι τῶν Νεφελῶν ἀρμοδιώτατα καὶ δεξιώτατα συγκείμενος. πρεσβύτης γάρ ἐστιν ἄγροικος ἀχθόμενος παιδί ἀστικοῦ φρονήματος γέμοντι καὶ τῆς εὐγενείας εἰς πολυτέλειαν ἀπολελαυκότι. ἡ γὰρ τῶν Ἀλκμαιωνιδῶν οἰκία, ὅθεν ἦν τὸ πρὸς μητρός γένος ὁ μειρακίσκος, ἐξ ἀρχῆς, ὡς φησὶν Ἡρόδοτος, τεθριπποτρόφος ἦν, καὶ πολλὰς ἀνθρωπίνης νίκας. τὰς μὲν Ὀλυμπίαισι, τὰς δὲ Πυθοῖ, ἐνίας δὲ Ἰσθμοῖ καὶ Νεμέᾳ καὶ ἐν ἄλλοις ἀγῶσιν. εὐδοκίμοισαν οὖν ὁρῶν ὁ νεανίσκος ἀπέκλινε πρὸς τὸ ἦθος τῶν πρὸς μητρός προγόνων.

III.

Πρεσβύτης τις Στρεψιάδης ὑπὸ δανείων καταπονόμενος διὰ τὴν ἵπποτροφίαν τοῦ παιδός, δεῖται τούτου, φοιτήσαντα ὡς τὸν Σωκράτην μαθεῖν τὸν ἥτιονα λόγον, εἰ πως δύναται τὰ ἄδικοι λέγων ἐν τῷ δικαστηρίῳ τοὺς χρηστάς νικᾶν καὶ μὴδὲ τῶν δανειστῶν μὴδὲν ἀποδοῦναι. οὐ βουλομένου δὲ τοῦ μειρακίσκου, διαγνοὺς αὐτὸς ἐλθὼν μαθάνειν, μαθητὴν τοῦ Σωκράτους ἔκκαλέσας τινὰ διαλέγεται. ἐκλυθείσης δὲ τῆς διατριβῆς, οἳ τε μαθηταὶ κύκλῳ καθήμενοι πιναροὶ συνορῶνται καὶ αὐτὸς ὁ Σωκράτης ἐπὶ κρεμάθρας αἰωρούμενος καὶ ἀποσκοπῶν τὰ μετέωρα θεωρεῖται. μετὰ ταῦτα τελεῖ παραλαβὴν τὸν πρεσβύτην, καὶ τοὺς νομιζομένους παρ' αὐτῷ θεοὺς, Ἀέρα, προσέτι δὲ καὶ Αἰθέρα καὶ Νεφέλας κατακαλεῖται. πρὸς δὲ τὴν εὐχὴν εἰσέρχονται Νεφέλαι ἐν σχήματι χοροῦ καὶ φυσιολογοῦσαντος οὐκ ἀπιθάνως τοῦ Σωκράτους ἀποκαταστάσαι πρὸς τοὺς θεατὰς περὶ πλειόνων διαλέγονται. μετὰ δὲ ταῦτα ὁ μὲν πρεσβύτης διδασκόμενος ἐν τῷ φανερῷ τινὰ τῶν μαθημάτων γελωτοποιεῖ· καὶ ἐπειδὴ διὰ τὴν ἀμαθίαν ἐκ τοῦ φροντιστηρίου ἐκβάλλεται ἄγων πρὸς βίαν τὸν υἱὸν συνίστησι τῷ Σωκράτει. τούτου δὲ ἐξαγαγόντος αὐτῷ ἐν τῷ θεᾷ-

τρω τὸν ἄδικον καὶ τὸν δίκαιον λόγον, διαγωνισθεὶς ὁ ἄδικος πρὸς τὸν δίκαιον λόγον, καὶ παραλαβὼν αὐτὸν ὁ ἄδικος λόγος ἐκδιδάσκει. κομισάμενος δὲ αὐτὸν ὁ πατήρ ἐκπεπονημένον ἐπηρεάζει τοῖς χρήσταις, καὶ ὡς κατωρθώκως εὐωχεῖ παραλαβὼν. γενομένης δὲ περὶ τὴν εὐωχίαν ἀντιλογίας, πληγὰς λαβὼν ὑπὸ τοῦ παιδὸς βοήν ἵστησι, καὶ προσκαταλαλούμενος ὑπὸ τοῦ παιδὸς ὅτι δίκαιον τοὺς πατέρας ὑπὸ τῶν υἱῶν ἀντιύπτεισθαι, ὑπεραλγῶν διὰ τὴν πρὸς τὸν υἱὸν σύγκρουσιν ὁ γέρων, κατασκάπτει καὶ ἐμπύρῃσι τὸ φροντιστήριον τῶν Σωκρατιστῶν. τὸ δὲ δράμα τῶν πάνυ δυνατῶς πεποιημένων.

IV.

Τὸ δὲ δράμα τοῦτο τῆς ὅλης ποιήσεως κάλλιστον εἶναι φησι καὶ τεχνικώτατον.

Αἱ πρῶται Νεφέλαι ἐν ᾗστέ ἐδιδάχθησαν ἐπὶ ἄρχοντος Ἰσάρχου, ὅτε Κρατῖνος μὲν ἐνίκα Πυτίνῃ, Ἀμειψίας δὲ Κόννῳ. διόπερ Ἀριστοφάνης διαρριφθεὶς παραλόγως ψήθη δεινὴ ἀναδιδάξας τὰς δευτέρας ἀπομέμφεσθαι τὸ θέατρον. ἀποτυχὼν δὲ πολὺ μᾶλλον καὶ ἐν τοῖς ἔπειτα οὐκ ἐτί τὴν διασκευὴν εἰσήγαγεν. αἱ δὲ δευτέραι Νεφέλαι ἐπὶ Ἀμεινίου ἄρχοντος.

Τοῦτο ταυτὸν ἐστὶ τῷ προτέρῳ. δισκεύασται δὲ ἐπὶ μέρους ὡς ἂν δὴ ἀναδιδάξει μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οὐκ ἐτί δὲ τοῦτο δι' ἣν ποτε αἰτίαν ποιήσαντος. καθόλου μὲν οὖν σχεδὸν παρὰ πᾶν μέρος γεγενημένη διόρθωσις. τὰ μὲν γὰρ περιήρηται, τὰ δὲ πέπλεκται, καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλλαγῇ μετεσχημάτισται. ἃ δὲ ὀλοσχερῇ τῆς διασκευῆς τοιαῦτα ὄντα τετύχηκεν, αὐτίκα ἢ παράβασις τοῦ χοροῦ ἡμειπται, καὶ ὅπου ὁ δίκαιος λόγος πρὸς τὸν ἄδικον καλεῖ, καὶ τελευταῖον ὅπου καίεται ἢ διωτρίβῃ Σωκράτους.

Τὴν μὲν κωμῶδιαν καθῆκε κατὰ Σωκράτους, ὡς τοιαῦτα νομίζοντος, καὶ Νεφέλας καὶ Ἀέρα καὶ τί γὰρ ἄλλ' ἢ ξένους εἰσάγοντος δαίμονας. χορῶ δὲ ἐχρήσατο Νεφελῶν πρὸς τὴν τοῦ ἀνδρὸς κατηγορίαν, καὶ διὰ τοῦτο οὕτως ἐπεγράφη. διτταὶ δὲ φέρονται Νεφέλαι. οἱ δὲ κατηγορήσαντες Σωκράτους Μέλητος καὶ Ἄνυτος.

V.

ΘΩΜΑ ΤΟΥ ΜΑΓΙΣΤΡΟΥ.

Ἄνυτος καὶ Μέλητος Σωκράτει τῷ Σωφρονίσκου βασιλῆαντες καὶ αὐτὸν μὴ δυνάμενοι βλάψαι ἀργύριον ἱκανὸν Ἀριστοφάνει δεδώκασιν, ἵνα δράμα κατ' αὐτοῦ συστήσῃται. καὶ ὅς πεισθεὶς γέροντά τινα Στρεψιάδην καλοῦμενον ἐπλάσαστο ὑπὸ χρεῶν πιεζόμενον, ᾧ δὴ ἀνῃλῶκει περὶ τὴν τοῦ παιδὸς Φειδιππίδου ἵπποτροφίαν. οὕτω δὲ τούτων ἐχόντων, μὴ ἔχων ὁ Στρεψιάδης τί τοιήσῃ περὶ τὰ χρέα, βουλευέται προσαγαγεῖν τῷ Σωκράτει τὸν ἑαυτοῦ παῖδα, ἵνα παρ' αὐτοῦ τὸν ἄδικον μάθῃ λόγον, καὶ οὕτω τοὺς δανειστάς ἀποκροῖσθαι. Φειδιππίδης μὲν οὖν, πολλὰ δεηθέντος τοῦ πατρὸς, προσελθεῖν οὐκ ἐπέισθη· ἀποτυχὼν δὲ ὁ πρεσβύτερος τῆς ἐπ' ἐκείνου ἐλπίδος καὶ οὐκ ἔχων ὅστις καὶ γένηται, εἰς δεύτερον εἶδε πλοῦν. οὐδὲν γὰρ τῆς ἡλικίας φροντίσας οὐδ' ἐνθυμηθεὶς εἴ τισιν ἄτοπος δόξειεν ἀνὴρ ἐπὶ γήραος οὐδ' ἄν μανθάνειν καθάπερ κομιδῇ νέος ἀρχόμενος, ἀλλ' εἰς ἐν ἀφειρακῶς μόνον ἐκείνο, ἐὰν ἄρα οἶός τε γένηται τοὺς δανειστάς διὰ πειθοῦς ἀποστερηῆσαι τὰ χρήματα, αὐτὸς πρόσσεισι τῷ Σωκράτει. οὐκ ἔχων δὲ ὑπηρετεῖν οὐτα τῇ νοήσῃ τὸν νοῦν, ἀλλὰ τοιοῦτος ὢν οἷς ἐμάνθανεν, ὅλος καὶ πρὶν τῆς παιδείας ἐφήθηται, αὐτὸς μὲν ἀπὲρ γω παιδεύεσθαι, προσελθὼν δὲ τῷ παιδί καὶ αὐτὸς πολλὰς πέπεικε ταῖς δεήσεσιν ἕνα τῶν Σωκράτους ὁμιλητῶν γενέσθαι. ὁ δὲ καὶ γέγονε καὶ μεμάθηκε. συνί-

σταται δὲ τὸ ὄραμα ἐκ χοροῦ Νεφελῶν. ἔχει δὲ κατηγορίαν τοῦ Σωκράτους, ὅτι τοὺς συνήθεις θεοὺς ἀφείς καινὰ ἐνόμιζε δαιμόνια, Ἄερα καὶ Νεφέλας καὶ τὰ τοιαῦτα.

VI.

Πρεσβύτης τις Στρεψιάδης ὑπὸ δανείων καταπονούμενος διὰ τὴν ἵπποτροφίαν τοῦ παιδὸς δεῖται τούτου φοιτήσαντα εἰς τὸν Σωκράτην μαθεῖν τὸν ἄδικον λόγον, ὅπως μηδενὶ τῶν δανειστῶν μηδὲν ἀποδώσῃ. μὴ βουλομένου δὲ τοῦ παιδὸς εἰσέρχεται αὐτός. καὶ μὴ δυνάμενος μαθεῖν διὰ τὸ γῆρας ἐκδιώκεται. ὑποστρέψας δὲ καὶ τῷ νιῷ πείσας ἤγαγεν αὐτὸν τῷ Σωκράτει, ὃς καλέσας τὸν δίκαιον λόγον καὶ ἄδικον καὶ αἵρεσιν τῷ νέῳ δοὺς ἐκλέξασθαι, διδάσκει ἐκείνον τὸν ἄδικον λόγον. μαθὼν δὲ ὁ υἱὸς ὅπερ ἐβούλετο ὁ πατήρ καὶ τὴν παχύτητα ἐκείνου καταγνοὺς τύπτει τὸν πατέρα αὐτὸν ἐστιῶντα. ὁ δὲ ἀλγήσας διὰ τὴν τοῦ παιδὸς ἀσεβειαν ἀπελθὼν κατακαίει τὸ φροντιστήριον, νομίσας Σωκράτην αἴτιον τῆς ἀσεβείας τοῦ παιδὸς εἶναι. κατηγορεῖ δὲ ἐνταῦθα τοῦ Σωκράτους ὡς ἀσεβοῦς καὶ ξένους θεοὺς ἐπεισάγοντος, ἀφέντος τοὺς συνήθεις. ἐπιγράφεται δὲ Νεφέλαι, διότι παρεισάγεται χορὸς Νεφελῶν ὁμιλῶν Σωκράτει, ὃς ἐνόμιζε θεὰς, ὡς Ἀριστοφάνης κατηγορεῖ. ὁ γὰρ Ἄνυτος καὶ Μέλητος φθονοῦντες Σωκράτει καὶ μὴ δυνάμενοι ἄλλως βλάψαι ἢ φανερώς κατηγορῆσαι μεγάλου ὄντος ἱκανὸν ἀργύριον δεδώκασιν Ἀριστοφάνει ταύτην τὴν κωμῶδιαν κατ' ἐκείνου γράψαι. τὰ δὲ πρόσωπα Στρεψιάδης, Φειδιππίδης, μαθητῆς Σωκράτους, Σωκράτης, χορὸς Νεφελῶν, δίκαιος λόγος, αἰνικός λόγος, Πασίας δανειστῆς, μάρτυς.

VII.

(ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.)

Πατήρ τὸν υἱὸν σωκρατίζειν βούλεται
καὶ τῆς περὶ αὐτὸν ψυχρολογίας διατριβῇ
ικανῇ, λόγων ἀπόνοια πρὸς τούναντίον.
χορὸς δὲ Νεφελῶν ὡς ἐπωφελῇ λέγων,
καὶ τὴν ἀσεβειαν Σωκράτους διεξιῶν·
ἄλλαι θ' ὑπ' ἀνδρὸς...κατηγοροῖαι πικραί,
καὶ τῶν μαθητῶν εἰς πατραλοίας ἐκτόπως.
εἴτ' ἐμπυρισμὸς τῆς σχολῆς τοῦ Σωκράτους.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΤΡΕΨΙΑΔΗΣ.

ΦΕΙΔΙΠΠΙΔΗΣ.

ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ.

ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ.

ΣΩΚΡΑΤΗΣ.

ΧΟΡΟΣ ΝΕΦΕΛΩΝ.

ΔΙΚΑΙΟΣ ΛΟΓΟΣ.

ΑΔΙΚΟΣ ΛΟΓΟΣ.

ΠΑΣΙΑΣ, δανειστής.

ΑΜΥΝΙΑΣ, δανειστής.

ΜΑΡΤΥΣ.

ΧΑΙΡΕΦΩΝ.

Ν Ε Φ Ε Λ Α Ι.

ΣΤΡΕΨΙΑΔΗΣ

ἸΟΥ ἰού.

ὦ Ζεῦ βασιλεῦ, τὸ χρέμα τῶν νυκτῶν ὅσον
ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;
καὶ μὴν πάλαι γ' ἀλεκτρούονος ἤκουσ' ἐγώ.
οἱ δ' οἰκέται ῥέγκουσιν· ἀλλ' οὐκ ἂν πρὸ τοῦ.
ἀπόλοιό δῆτ', ὦ πόλεμε, πολλῶν οὔνεκα,
ὅτ' οὐδὲ κολάσαι ἔξεστί μοι τοὺς οἰκέτας.

5

1—125. Strepsiades is sleeplessly tossing on his bed in the early morn, at his wits' end how to get rid of the debts that his son by his horse-keeping has brought on him. He tells how he was married and ruined, and how the only way to save him seems to be if Phidippides can be brought to drop horse-flesh for philosophy and rhetoric. So he wakes him up, and puts the matter before him; but his son, though threatened, refuses to give up his ways.

2 τὸ χρέμα τῶν νυκτῶν ὅσον.] This punctuation, proposed by Ernesti, and adopted by Meineke, is best, for (as Walsh has seen) ὅσον cannot be taken = ὥς with ἀπέραντον, nor is Hermann's explanation, τὸ χρέμα τ. ν. τόσον ἐστὶν ὅσον ἀπέραντον, at all satisfactory. And the line finds its exact parallel in *Ran.* 1278, ὦ Ζεῦ βασιλεῦ, τὸ χρέμα τῶν κόπων ὅσον. Strepsiades despairingly complains how long the nights are, and subjoins ἀπέραντον as a further definition of their length. χρέμα with a genitive in this use is common. Aristophanes uses it to express multitude in *Acharn.* 150, ὅσον τὸ χρέμα

παρόπων προσέρχεται. Cf. *Pac.* 1192, ὅσον τὸ χρέμα ἐπὶ δείπνον ἦλθ' εἰς τοὺς γάμους: magnitude in *Eq.* 1219, χρέμα τοῦ πλακοῦντος: splendour or beauty in *Av.* 826, λιπαρὸν τὸ χρέμα τῆς πόλεως.

3 ἀπέραντον. οὐδέποθ' ἤ. γ.] Brunck quotes appositely from Plaut. *Amphitr.* I. 1. 123, 'Neque ego hac nocte longiorem me vidisse censeo; Nisi itidem unam, verberatus quam pependi perpetem.' and from the *Menaechmi* (v. 5. 29) the colloquy of Menaechmus with the mad doctor 'Med. Perdormiscin tu usque ad lucem? facilin tu obdormis cubans? Men. Perdormisco si resolui argentum quoi ego debeo.' Strepsiades had *not* paid his (or rather his son's) debts, and therefore could not sleep.

6 ἀπόλοιό — πόλεμε — πολλῶν.] The alliteration is no doubt intentional. Cf. below v. 12. Such alliterative jingles meet us frequently in Plautus, e. g. *Menaechm.* II. 1. 32, geminum dum quaeris, gemes, II. 3. 53, Quasi supellex pellationist; palus palo proximust.

7 ὅτ' οὐδὲ, κ.τ.λ.] Masters could

ἀλλ' οὐδ' ὁ χρηστὸς οὕτοσιν νεανίας
ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται
ἐν πέντε σισύραις ἐγκεκορδυλημένος.

ἢ ἄλλ' εἰ δοκεῖ, ῥέγκωμεν ἐγκεκαλυμμένοι. *if that's the fashion.*
ἀλλ' οὐ δύναμαι δείλαιος εὔδειν δακνόμενος
ὑπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν,
διὰ τουτονὶ τὸν υἱόν. ὁ δὲ κόμην ἔχων *μὴ φέροντα μὴ ἐρμῶδι*
ἱππάζεται τε καὶ ξυνωρικεύεται *τοὺς οὐκ ἐνὶ ταῖς κομῶσι υἱοῦ.*
ὀνειροπολεῖ θ' ἵππους· ἐγὼ δ' ἀπόλλυμαι,

not be over strict with slaves for fear they should run away. Cf. *Pac.* 451, where the δούλος αὐτομολεῖν παρεσκευασμένος is one of the list of those who wish for war. Walsh reminds us of brother Jonathan's complaint how in this so-called land of freedom 'a man can't whop his own nigger.' ὅτ' is ὅτε 'when.' Strepsiades gives it as one (and a chief one) out of the many reasons for cursing war that it is a time when one can't punish one's own slaves.

κολάσαι [ξέστι.] Cf. note on 42.

10 ἐγκεκορδυλημένος.] L. and S. take this to mean simply 'covered up,' from the sense of 'covering for the head,' which one Scholiast and Suidas give to κορδύλη. But the other Scholiast's explanatory word ἐντετυλιγμένος, and the former part of Suidas' remarks on the word, give a more correct idea of its force. κορδύλη, says Suidas, is a bump or swelling on the head from a blow. Hence ἐγκεκορδυλημένος means 'rolled up, wrapped up, and huddled together, so as not to shew the figure of a man but to appear a lumpy swelling of the bed-clothes' (ἐντετυλιγμένος, ἐγκεκαλυμμένος καὶ συνεστραμμένος ὥστε μὴδ' ἀνθρώπου σχῆμα δηλοῦν ἀλλ' ἐξοχήν φαίνεσθαι τῶν στρωμάτων). Then κορδύλη might easily from the sense 'bump, swelling, knot,' be applied by the Cyprians (as they say it was) to a top-knot or head-dress, equivalent to the Attic κρώβυλος. There is in τύλη, a lump, knot, &c. and τυλίσσω a tole-

rable analogy. What is rolled up is of necessity lumpy. Strepsiades, pointing to his young hopeful, uses the graphic word 'lumped together,' or 'a shapeless lump under five blankets,' though of himself he is content merely to say (v. 11) ἐγκεκαλυμμένοι. For this last cf. *Plat. Prot.* 315 D, ὁ μὲν οὖν Πρόδικος ἐτι κατέκειτο ἐγκεκαλυμμένος ἐν κωδίοις τισὶ καὶ στρώμασι καὶ μάλα πολλοῖς.

12 ἀλλ' οὐ, κ.τ.λ.] He tries to get a nap, but failing, proceeds thus, ἀλλ' οὐ, κ.τ.λ. Note again the alliterations: 'But sleep I can't a wink, poor beggar! bitten By bouncing bills, &c.'

13 δαπάνης.] Pindar (*Isthm.* iv. 49) speaks of those who δαπάνᾳ χαίρον ἵππων. That horse-keeping was a token of wealth, Demosthenes shews, c. *Phaenirrh.* 1046, ἵπποτροφὸς ἀγαθὸς ἐστὶ καὶ φιλότιμος, ἅτε νέος καὶ πλούσιος καὶ ἰσχυρὸς ὢν.

χρεῶν.] With allusion to κορέων. Were 'buggies' a fashionable vehicle for young spendthrifts, they might be put in Strepsiades' list with double meaning.

14 κόμην ἔχων.] For the knights' long hair cf. *Æg.* 580, 1121. In our own country long hair distinguished Cavaliers from Roundheads.

15 ἱππάζεται κ. ξυν.] 'Is riding nags and driving curricles.' Walsh. So too the Scholiast: νῦν μὲν ἐπὶ κέλῃτος, νῦν δὲ ἐπὶ ξυνωρίδος ἄρματος ὀχούμενος. But ἱππάζεται might refer to driving as well: cf. *Hom. Il.* ψ. 426, Ἀντίλοχ' ἀφραδέως ἱππάζεται.

ὁρῶν ἄγουσαν τὴν σελήνην εἰκάδας·
οἱ γὰρ τόκοι χωροῦσιν. ἅπτε, παῖ, λύχνον,
κᾶκφερε τὸ γραμματεῖον, ἵν' ἀναγνῶ λαβὼν
ὅπόσοις ὀφείλω καὶ λογίσσωμαι τοὺς τόκους·
φέρ' ἴδω, τί ὀφείλω; δώδεκα μνᾶς Πασία.
τοῦ δώδεκα μνᾶς Πασία; τί ἐχρησάμην;
ὅτ' ἐπριάμην τὸν κοππατίαν· οἶμοι τάλας,
εἶθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.

20

ΦΕΙΔΙΠΠΙΔΗΣ

Φίλων, ἀδικεῖς· ἔλαυνε τὸν σαντοῦ δρόμον.

25

ΣΤΡΕΨΙΑΔΗΣ

τοῦτ' ἔστι τουτὶ τὸ κακὸν ὃ μ' ἀπολώλεκεν·
ὄνειροπολεῖ γὰρ καὶ καθεύδων ἵππικὴν.

17 εἰκάδας.] 'The twenties,' *i. e.* the twentieth, twenty-first, &c. So we speak of the 'teens.' The interest would have to be paid at the end of the month; but 'the twenties' would be bringing that end alarmingly near. At v. 750 Strep-siades invents a plan for getting rid of the troublesome moon.

21 Πασία.] This money-lender appears at v. 1213 to demand his money.

22 τοῦ.] 'For what?' genitive of price, *τί=εἰς τί*: cf. *Eq.* 1183, *τί τοῦτοις χρήσομαι τοῖς ἐντέροις*;

23 κοππατίαν.] Cf. below, v. 1298, and *Eq.* 603. So the New Forest, Exmoor, and Dartmoor ponies are branded. 'Branded with the "I"...Would that *my own eye* had been knocked out,' Walsh. Another translator puns on 'hack' and 'hacked out.' Perhaps κοππατίας is too valuable a horse to find an equivalent in 'hack.' From the Scholiast, and from *Ar. Fr.* 135, ψήχει ἡρέμα τὸν βουκέφαλον καὶ κοππατίαν, we gather that βουκέφαλος also was a name from the brand rather than from the shape of the horse's head: indeed the Scholiast says οὐ γὰρ βουκεφάλους ἵππους καλοῦμεν διὰ τὸ μορφὴν τοιαύτην αὐτοὺς ἔχειν. But probably the horse first thus branded

was so marked because of his shape.

24 ἐξεκόπην.] Kuster, Hermann, and Meineke prefer ἐξεκόπη, explaining it, that if the horse had had his eye knocked out, he would have been valueless, and so Phidippides would not have wanted to buy him; whereas (it is argued) Strepsiades, after losing his own eye, could equally well have bought the horse. Yet surely the wish is of this kind, 'I ought to have done and suffered anything rather than buy him.' In *Plaut. Menæch.* 1. 2. 43, a parasite says, 'oculum ecfodito mihi, Menæachme, si ullum verbum faxo nisi quod jusseris.' We may suppose the expression colloquial and common, and chosen here chiefly for the sake of the alliterative pun.

25 Φίλων, ἀδικεῖς.] Phidippides, as his father said at v. 16, dreams horses. Cf. *Theocr. Id.* xxi. 44, καὶ γὰρ ἐν ὕπνοις πᾶσα κύων ἄρκτως μαντεύεται ἰχθύα κήγῳ. So the *Furies* dream of their wild hunt (*Aesch. Eum.* 130) when Clytaemnestra says to them *ὅναρ διώκεις θῆρα, κλαγγαίνεις δ' ἄπερ κύων μέριμναν οὐ ποτ' ἐκλιπὼν πόνου.*

27 ὄνειροπολεῖ.] Cf. *Vesp.* 93, ἦν δ' οὖν καταμύση...ὅμως ἐκεῖ ὁ νοῦς πέτεται τὴν νύκτα περὶ τὴν κλεψύδραν.

ΦΕΙΔΙΠΠΙΔΗΣ

πόσους δρόμους ἔλα τὰ πολεμιστήρια;

ΣΤΡΕΨΙΑΔΗΣ

ἐμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους.

ἀτὰρ τί χρέος ἔβα με μετὰ τὸν Πασίαν;

30

τρῆς μναῖ διφρίσκου καὶ τροχοῖν Ἀμυνία.

ΦΕΙΔΙΠΠΙΔΗΣ

ἄπαγε τὸν ἵππον ἐξαλίσας οἴκαδε.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ', ὦ μέλ', ἐξήλικας ἐμέ γ' ἐκ τῶν ἐμῶν,

ὅτε καὶ δίκας ὠφληκα χᾶτεροι τόκου

ἐνεχυράσεσθαί φασιν.

28 ἔλα.] Meineke wishes to read ἔλας. 'How many courses will you (Philon) drive the war-chariots round?'

τὰ πολεμιστήρια.] Sc. ἄρματα. Demosthenes, in the speech above quoted, speaks of Phaenippus (c. *Phaenipp.* 1047) as having sold his πολεμιστήριος ἵππος.

29 ἐλαύνεις δρόμους.] The youth had asked, 'How many times round will the war-chariots run?' Strep-siades rejoins, 'you run me round and round a ruinous rig.'

30 τί χρέος ἔβα.] A phrase borrowed from τί χρέος ἔβα δῶμα of Euripides, the Scholiast tells us. The Doric form ἔβα makes this probable, cf. Eur. *Hipp.* 580, τί ποτ' ἔβα κακόν;

31 Ἀμυνία.] Probably not the same person as the Amynias mentioned in *Vesp.* 74, and below v. 692. This last was the son of Pronapes, and a coward.

32 ἐξαλίσας.] Cf. Xen. *Oecon.* xi. 18, ὁ παῖς ἐξαλίσας τὸν ἵππον οἴκαδε ἀπάγει. The Scholiast says that the place of rolling was called ἀλυνδήθρα: a word used rather differently in *Ran.* 904. But the idea of making a horse roll before taking him home is curious; nor can the compound ἐξαλίσαι, 'to roll out of,' be naturally thus explained. 'To

take out of his harness,' i. e. strip him of saddle, girths, &c. (a translation suggested by Paley), is better. In the passage of Xenophon it is just after a stiff ride across country, that the groom is to lead the horse home ἐξαλίσας, having taken off his saddle, &c., and probably converting him into a pack-horse, for he is to take anything that may be wanted from the farm to the town. With this rendering of ἐξαλίσας, we should have in the next line, 'You have stripped me bare enough of my substance.'

34, 35 χᾶτεροι τόκου ἐνεχυράσεσθαί φασιν.] 'And others say they will seize (my goods) as pledges for the interest.' In a law quoted in Dem. *Mid.* 518, the active form of this verb is used: also in Dem. c. *Androt.* 762; but the middle is used in the *Eccles.* 567, μὴ νεχυραζόμενον φέρειν. Below, in v. 241, we have the passive ἐνεχυράζομαι τὰ χρήματα, 'I have my goods seized for debt.' Some ἐνέχυρον or ὑποθήκη was usually deposited by borrowers to secure the lenders. Cf. Dem. c. *Lacrit.* 926, καὶ παρέχουσι τοῖς δανείσασιν τὴν ὑποθήκην ἀνέπαφον κρατεῖν ἕως ἀν ἀποδώσιν τὸ γιγνόμενον ἀργύριον κατὰ τὴν συγγραφὴν.

35 ἐνεχυράσεσθαί.] So Meineke

ΦΕΙΔΙΠΠΙΔΗΣ

ἐτεόν, ὦ πάτερ,

35

τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὅλην;
are you so out of sorts.

ΣΤΡΕΨΙΑΔΗΣ

δάκνει με δήμαρχός τις ἐκ τῶν στρωμάτων.

ΦΕΙΔΙΠΠΙΔΗΣ

ἔασον, ὦ δαιμόνιε, καταδαρθεῖν τί με.

ΣΤΡΕΨΙΑΔΗΣ

σὺ δ' οὖν κάθεινδε· τὰ δὲ χρέα ταῦτ' ἴσθ' ὅτι
 ἐς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέφεται.
 φεῦ.

40

εἴθ' ὥφελ' ἢ προμνήστρι' ἀπολέσθαι κακῶς,
 ἥτις με γῆμαι 'πῆρε τὴν σὴν μητέρα.
 ἐμοὶ γὰρ ἦν ἀγροικος ἥδιτος βίος,

reads for -ασθαι, which (in *Poetae Scen.*) Dindorf retains. Bekker gives -ίσεσθαι as one MS. reading, and Dobree says that in one MS. it is hardly discernible whether α or ε be the letter. The future infinitive seems required.

ἐτεόν.] Frequent in questions: cf. *Ach.* 609.

37 δήμαρχος.] The demarch had to enforce payment of taxes, &c.; and among other debts Strepsiades might have arrears of taxes; but the Scholiast further says that the demarchs were appointed 'that those of a demus might give and receive one from the other their rights;' and that 'those who seized goods for debt must take the demarch with them to the debtor's house.' Strepsiades says δήμαρχος, δέον εἶπον κόρει. 'There's a *bumbailiff* in the bed that bites me.' Walsh.

41 εἴθ' ὥφελ' ἢ π.] Formed perhaps on the Euripidean model of the first line in the *Medea*, εἴθ' ὥφελ' Ἀργεῖος μὴ διαπτάσθαι σκάφος.

προμνήστρια.] Socrates in Xenophon (*Mem.* II. 6. 36) speaks of προμνηστρίδας, some good, some

bad; as if it were a regular and recognized business. Cf. Eur. *Hipp.* 589, τὴν κακῶν προμνήστριαν.

42 γῆμαι 'πῆρε.] So Brunck and Dawes read it here, and κολάσαι 'ξεστι v. 7, and εἶναι 'φασκε v. 1357. Cf. *Thesmoph.* 217, ἢ μὴ 'πιδιδόναι 'μαντὸν (-δοῦναι 'μαντὸν Mein.). Bekker gives κολάσαι ἔξ., and γῆμαι ἐπ. in full. Dindorf and Meineke give γῆμ' ἐπ., κολάσ' ἔξ., and εἶν' ἔφ. in this play, but -ναι 'μαντὸν in *Thesmoph.* 217: which seems inconsistent. Either the absorption of the short ε by the diphthong, or a crasis, seems a more natural way of combining the two vowel sounds here than elision, of which however there are instances after αι. Cf. v. 780, 988, and the note there.

ἐπῆρε.] 'Put me up to.' 'Egged me on.' Walsh. There is in the word an idea of elation, of making Strepsiades look higher than as a countryman he should have done. So the Scholiast says, κυρίως τὸ ἀνεχαίνωσεν, ἀνεκούφισεν, ἐπαγγελλομένη προῖκα μεγάλην εἰσούσιν τὴν γυναῖκα, adding however καταχρηστικῶς δὲ ἀνέπεισεν. But the two ideas are combined.

εὐρωτιῶν, ἀκόρητος, εἰκῇ κείμενος,
 βρύων μελίτταις καὶ προβάτοις καὶ στεμφύλοις. 45
 ἔπειτ' ἔγγραμμα Μεγακλέους τοῦ Μεγακλέους
 ἀδελφιδὴν ἄγροικος ὦν ἐξ ἄστεως,
 σεμνὴν, τρυφῶσαν, ἐγκεκοισυρωμένην.
 ταύτην ὅτ' ἐγάμουν, συγκατεκλινόμην ἐγὼ
 ὄζων τρυγὸς, τρασιᾶς, ἐρίων περιουσίας, 50
 ἢ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων,
 δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος.

44 ἀκόρητος, εἰκῇ κείμενος.] Eustathius and the Scholiast explain ἀκόρητος by ἀκαλλώπιστος, ἀφιλοκάλητος; words which find their illustration in two speeches of Pericles about the Athenians, Thuc. II. 40, φιλοκαλοῦμεν γὰρ μετ' εὐτελείας, κ.τ.λ., and II. 62, where he terms houses and the like κήπιον καὶ ἐγκαλλώπισμα πλούτου. The life of the town is, as Suidas says, ἐπιμελὴς καὶ καθάριος; that of the country is blessed with plenty and untidiness: the house has store of good things, but οὐδεμίαν τῶν τοιούτων πραγμάτων εὐθεσίαν· ἄλλο ἄλλαχῇ κείται ὡς ἔτυχε: there may be a place for everything, but everything is not in its place. Walsh however refers εἰκῇ κείμενος to the farmer himself. 'I used to enjoy a rustic's jolly life, Dusty, unmopped, reclining at my ease,' noting that Strepsiades delighted in dirt and dust, and hated the housemaid's broom. The epithets εὐρ. ἀκ. may fit both farmer and furniture, but εἰκῇ κείμενος is probably meant more for the latter than for Virgil's 'molles sub arbore somni.'

45 βρύων.] Cf. *Oed. Col.* 16, χώρος δ' ὄδ' ἱερὸς, ὡς σάφ' εἰκάσαι, βρύων δάφνης, ἐλαίας, ἀμπέλου. It is one of the strongest words for teeming abundance that can be used.

46 Μεγακλέους.] There were several of the name, all of the Alcmaeonids. The line is given in Smith's *Dict. Biogr.* thus: Alcmaeon, Megacles, Alcmaeon, Megacles, Alc-

maeon, Megacles, Hippocrates, Megacles. Alcibiades was, by his mother Dinomache, of this line; and is doubtless pointed at in *Philippides*.

47 ἄγροικος ὦν ἐξ ἄστεως.] Neglecting the wise saw τὸ κηδεῦσαι καθ' ἑαυτὸν ἀριστεύει μακρῶ. Aesch. *Prom. Vinct.* 890: which is attributed to Pittacus by Callimachus in his epigram: being there couched in figurative language τὴν κατὰ σαντὸν ἔλα (βέμβικα), 'spin the top that's nearest you,' or 'that fits you, your own proper top.' Cf. Ovid's 'Nube pari.' ἄγροικος and ἐξ ἄστεως are put close together to enforce the contrast, 'I a country lout—she a town lady.'

48 ἐγκεκοισυρωμένην.] περισσῶς κεκοσμημένην, Schol. There were two Coesyrae, one the wife of the elder Alcmaeon, the other his granddaughter, who was married to Pististratus, cf. *Acharn.* 614. The former Coesyra, a rich heiress from Eretria, may be chiefly meant: the verb is of course coined for the fine lady whom Strepsiades had to wife. 'Be-Coesyraed,' Walsh.

50 τρυγὸς, τρασιᾶς, ἐρίων περιουσίας.] There is alliteration again here. τρασιᾶ is explained by one Scholiast as the place of drying figs, by another as the ξύλον ἐν ᾧ τὰς ὀπώρας ἐξήραινον. It probably is connected with ταρσός.

52 λαφυγμοῦ.] 'Gluttony' or wastefulness: a devouring of substance in riotous living. Homer says of a lion (*Il.* λ. 176), αἶμα καὶ

οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν, ἀλλ' ἐσπάθα.
 ἐγὼ δ' ἂν αὐτῇ θοϊμάτιον δεικνὺς τοδὶ
 πρόφασιν ἔφασκον, ὦ γύναι, λίαν σπαθᾶς.

55

ΘΕΡΑΠΩΝ

ἔλαιον ἡμῖν οὐκ ἔνεστ' ἐν τῷ λύχνῳ.

ΣΤΡΕΨΙΑΔΗΣ

οἶμοι. τί γάρ μοι τὸν πότην ἦπτες λύχνον;
 δεῦρ' ἔλθ', ἵνα κλάῃς.

ΘΕΡΑΠΩΝ

διὰ τί δῆτα κλαύσομαι;

ΣΤΡΕΨΙΑΔΗΣ

ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων.

μετὰ ταῦθ', ὅπως νῶν ἐγένεθ' υἱὸς οὐτοσί, 60
 ἐμοί τε δὴ καὶ τῇ γυναικὶ τὰγαθῇ,
 περὶ τοῦνόματος δὴ ἔντεῦθεν ἐλοιδορούμεθα.
 ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοῦνομα,

ἐγκατα πάντα λαφύσσει. λαφυκταί, acc. to Athenaëus, were those who spent much *εἰς τὰς μέθας καὶ τὰς ἀσωτίας*. Κωλιδᾶς and Γενετυλλῆς are titles of Aphrodite, the former from a promontory of Attica and a temple there. They are again coupled together in *Lysistr.* 2. Cf. *Thesm.* 130.

53 ἐσπάθα.] This word has a double sense, ἀναλοῦν and ὑφαίνειν. We might render the line freely, 'And yet I will not say she was no spinster, She made my money spin.' Passages illustrating the use of σπαθᾶν are collected in Shilleto's note on Dem. *F. L.* p. 355; and it is rightly inferred that ἐσπαθᾶτο means there 'were squandered, wasted,' not, as L. and S. take it, 'were woven.' No merely *literal* usage of σπαθᾶν has been produced.

54, 55 ἐγὼ δ' ἂν.....σπαθᾶς.] Strepsiades would take his coat (threadbare, untrimmed and buttonless probably) as the text (πρόφασιν) of his preaching, and ironically commend his dame's housewifery. Wieland renders the whole passage thus:

'Dass sie faul war, will Ich just nicht sagen, sie wirkte nur zu viel. Frau, sprach ich einst zu ihr—auf meinen Kittel, Zum Vorwand, weisend—du *verzettelst* mehr Als nöthig ist:' the double meaning of 'verzetteln' being almost an exact counterpart of that in σπαθᾶν.

57 πότην.] 'Oil-bibbing:' because of the thickness of the wick, v. 59. Bergler quotes from Lucian's *Timon* of a lamp and wick just the opposite, πρὸς ἀμαυρόν τι καὶ μικροστόμον λυχνίδιον καὶ διψαλέον θρυαλλίδιον ἐπαγρυπνεῖν ἐάσας. Strepsiades is thrifty and careful: cf. v. 65.

63 ἡ μὲν γὰρ ἵππον, κ.τ.λ.] The 'hippus' would belong to noble and knightly families: while Phidonides would be a patronymic from the common-place Phidon (from φειδεσθαι, 'to be thrifty and sparing'). The compromise is much as if now-a-days an aristocratic 'De' were prefixed to some plain ordinary English name.

63—67 προσετίθει—ἐτιθέμην—ἐθέμεθα.] Note the difference be-

Ξάνθιππον ἢ Χαίριππον ἢ Καλλιππίδην,

ἐγὼ δὲ τοῦ πάππου ἑτιθέμην Φειδωνίδην.

65

τέως μὲν οὖν ἐκρινόμεθ'· εἶτα τῷ χρόνῳ

κοινῇ ξυνέβημεν καθέμεθα Φειδιππίδην.

τοῦτον τὸν υἱὸν λαμβάνουσ' ἐκορίζετο,

ὅταν σὺ μέγας ὦν ἄρμ' ἐλαύνης πρὸς πόλιν, *when you're a man.*

ὥσπερ Μεγακλῆς, ξυστίδ' ἔχων. ἐγὼ δ' ἔφην,

70

ὅταν μὲν οὖν τὰς αἰγας ἐκ τοῦ Φελλέως,

ὥσπερ ὁ πατήρ σου, διφθέραν ἐνημμένος.

ἄλλ' οὐκ ἐπίθετο τοῖς ἐμοῖς οὐδὲν λόγοις, *as he put on.*

ἄλλ' ἵππερόν μου κατέχεεν τῶν χρημάτων.

νῦν οὖν ὅλην τὴν νύκτα φροντίζων, ὁδοῦ

75

μίαν εὔρον ἀτραπὸν δαιμονίως ὑπερφυᾶ,

ἣν ἦν ἀναπίσω τουτονι, σωθήσομαι.

tween imperfect and aorist. 'She was for tacking on—I was for giving—we gave.' Cf. S. Luk*κ*i. 59, ἐκάλουν αὐτὸ ἐπὶ τῷ ὀνόματι τοῦ πατρὸς.

65 τοῦ πάππου.] Meineke in his note prefers ἐγὼ δὲ τὸ τοῦ π., a conjecture of Cobet, or ἐγὼ δ' ἀπὸ τοῦ π. The omission of the article is certainly awkward, if we translate it, 'But I was for giving him his grandfather's name Phidonides.' But the genitive is used with καλεῖν of the person *after* whom another is named, and may not we suppose ἐτιθέμην substituted for ἐκάλουν? 'But I, after his grandfather, was for making him Phidonides.'

68 ἐκορίζετο.] The compound verb is commoner: cf. Plut. 1011, νητάριον ἂν καὶ φάττιον ὑπεκορίζετο.

69 ὅταν σὺ.] The sentence is incomplete, as is often the case with expressions of a wish, hope, &c. Compare the use of εἰ γὰρ, εἴθε.

70 ξυστίδ' ἔχων.] The ξυστίς was a robe worn by victors in the games, at processions, choral dances, &c. A passage in Plato's *Republic* (p. 420 E) shews that it was emphatically *not* the dress for husbandmen. Socrates says, ἐπιστάμεθα γὰρ τοὺς

γεωργοὺς ξυστίδας ἀμφιέσαντες, καὶ χρυσὸν περιθέντες, πρὸς ἡδονὴν ἐργάζεσθαι κελεύειν τὴν γῆν...καὶ τοὺς ἄλλους πάντας τοιοῦτω τρόπῳ μακαρίους ποιεῖν· ἀλλ' ἡμᾶς μὴ οὕτως νουθέτει· ὥς, ἂν σοὶ πειθώμεθα, οὔτε ὁ γεωργὸς γεωργὸς ἔσται, οὔτε κ.τ.λ. We *might*, he says, make our husbandmen, potters, &c. wear ξυστίδας and be as happy as lords, but we had better not. The rustic (as Horace says), 'cum pulchris tunicis sumet nova consilia et spes.' Fearing this result Strepsiadēs amends his wife's prophecy with ὅταν μὲν οὖν, κ.τ.λ. 'Nay rather when you, &c.'

71 Φελλέως.] Cf. *Acharn.* 273. It was τόπος τραχὺς καὶ δύσβατος, and, as the Scholiast says, αἱ αἰγες πρὸς τὰ τραχύτερα διώκονσι.

74 ἵππερον.] Meineke reads ἵππερον, following the lexicon of Photius. The scholiast tells us it is parodied from ἵκτερος, a disease which περιχεῖται ταῖς ὀψεσι τῶν νοσοῦντων: κατέχεεν is used, χρημάτων being meant to suggest ὀμμάτων. The form in -ον gives a closer resemblance to ἵκτερον, and ἔρως had an old form ἔρος. The νόσος ἵππικῇ of v. 243 is a good comment on the meaning.

77 ἣν ἦν.] 'To which if I can

ἀλλ' ἐξεγεῖραι πρῶτον αὐτὸν βούλομαι.

πῶς δῆτ' ἂν ἥδιστ' αὐτὸν ἐπεγεύραιμι; πῶς; *how I would*.
Φειδιππίδῃ, Φειδιππίδιον. *instance of ὑποκορισμός?*

ΦΕΙΔΙΠΠΙΔΗΣ

τί, ὦ πάτερ;

80

ΣΤΡΕΨΙΑΔΗΣ

κύσον με καὶ τὴν χεῖρα δὸς τὴν δεξιάν.

ΦΕΙΔΙΠΠΙΔΗΣ

ιδού. τί ἔστιν; *well, what then?*

ΣΤΡΕΨΙΑΔΗΣ

εἰπέ μοι, φιλεῖς ἐμέ;

ΦΕΙΔΙΠΠΙΔΗΣ

νῇ τὸν Ποσειδῶ τουτονὶ τὸν ἵππιον.

ΣΤΡΕΨΙΑΔΗΣ

μή μοί γε τοῦτον μηδαμῶς τὸν ἵππιον

οὔτος γὰρ ὁ θεὸς αἰτίός μοι τῶν κακῶν.

85

ἀλλ' εἴπερ ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,

ὦ παῖ, πιθοῦ.

ΦΕΙΔΙΠΠΙΔΗΣ

τί οὖν πίθωμαι δῆτά σοι;

win over my son here.' The double accus. with *πείθειν* is not unnatural with neuters, *e. g.* Aesch. *Ag.* 1212, *ἔπειθον οὐδὲν οὐδένα*; with *ἄτραπὸν* it is curious.

79. Here the old man goes to wake up his son.

82 *ιδού*.] Cf. *Eg.* 121, 157. The youth here gives his hand. Schol.

83 *τουτονὶ τὸν ἵππιον*.] Either there was a statue of Poseidon, or, as the Scholiast says, he pointed to his chariot, or to something which would suggest Poseidon. For *ἵππιος* cf. the hymn to this god in *Eg.* 551, and Eur. *Phoen.* 1707, *ἱερὸς Κολωνὸς δῶμά θ' ἱππίου θεοῦ*. Poseidon had more than one specialty: he was also *θαλάττιος*; cf. Plut. 396.

X. *νῇ τὸν Ποσειδῶ*. B. *τὸν θαλάττιον λέγεις*; X. *εἰ δ' ἔστιν ἕτερός τις Ποσειδῶν, τὸν ἕτερον*.

84 *μή μοί γε*.] Meineke prefers *μή μοί γε* here and in *Eg.* 19, *μή μοί γε μή μοι*. Yet surely the emphasis is on the *μή*, not on the pronoun.

87 *τί οὖν πίθωμαι*.] 'What am I to obey you in?' Hermann has gathered instances illustrative of this use of the conjunctive: *Thesmoph.* 70, *τί οὖν ἐγὼ δρώ*; 243, *τί θαρρῶ*; 252, *τί οὖν λάβω*; 635, *τί οὖν ποιῶ*; 939, *τί σοι χαρίζωμαι*; The reading here was corrupt in MSS. and old editions, *πιθοῦμαι* and *πείθωμαι*. The correction is due to Dawes.

ΣΤΡΕΨΙΑΔΗΣ

καὶ ἐκστρεψον ὡς τάχιστα τοὺς σαυτοῦ τρόπους,
καὶ μάθαν' ἔλθων ἂν ἐγὼ παραινέσω.

ΦΕΙΔΙΠΠΙΔΗΣ

λέγε δὴ, τί κελεύεις; 'What's your bidding'?

ΣΤΡΕΨΙΑΔΗΣ

καὶ τι πείσει;

ΦΕΙΔΙΠΠΙΔΗΣ

πείσομαι,

90

νὴ τὸν Διόνυσον.

ΣΤΡΕΨΙΑΔΗΣ

δεῦρό νυν ἀπόβλεπε.

ὁρᾷς τὸ θύριον τοῦτο καὶ τῷκίδιον;

ΦΕΙΔΙΠΠΙΔΗΣ

ὁρῶ. τί οὖν τοῦτ' ἐστὶν ἐτεδόν, ὦ πάτερ;

ΣΤΡΕΨΙΑΔΗΣ

ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον.

ἐνταῦθ' ἐνοικοῦσ' ἄνδρες οἱ τὸν οὐρανὸν

95

88 ἐκστρεψον.] A metaphor from soiled garments which are turned inside out. Schol.

92 τῷκίδιον.] The ι is long, probably because from οἰκί-α would come οἰκι-ῖδιον, contr. οἰκῖδιον. But from πῖλ-ος comes πιλῖδιον, from γνῶμ-η γνωμῖδιον. Cf. Plut. 147, διὰ μικρὸν ἀργυρίδιον, a diminutive from ἀργύριον, not from ἀργυρος.

94 φροντιστήριον.] 'Contemplatory' on the analogy of 'refectory' = 'place of refectio,' has been given as a rendering by one of our scholars, and is much better than the 'thinking-shop' of Walsh and L. and S. There is no reason for supposing that φροντιστής or φροντιστήριον were specially used of philo-

sophers or their schools *before* Aristophanes. The poet seems to have coined the word φροντιστήριον after the analogy of δικαστήριον and like words. The meaning of φροντίζειν is much the same as that of μεριμνᾶν, hence μεριμνοφροντισταὶ below, v. 101; it is 'to meditate, or harass oneself with much thought,' especially in matters not worth so much; 'to take thought' in the older use of that phrase: cf. S. Matth. ch. v. 25—27. Xenophon's *Symposium*, ch. VI, contains much to illustrate what Socrates' detractors meant when they called him φροντιστής: he is said there to be called ὁ φροντιστής, and φροντιστής τῶν μετεώρων, and τῶν ἀνωφελεστάτων.

λέγοντες ἀναπείθουσιν ὥς ἔστιν πνιγεὺς, 'hot-closet': *couvert-feu*.
 κᾶστιν περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἄνθρακες.
 οὗτοι διδάσκουσ', ἀργύριον ἦν τις διδῶ,
 λέγοντα νικᾶν καὶ δίκαια κᾶδिका.

ΦΕΙΔΙΠΠΙΔΗΣ

εἰσὶν δὲ τίνες;

ΣΤΡΕΨΙΑΔΗΣ

οὐκ οἶδ' ἀκριβῶς τοῦνομα 100
 μεριμνοφροντισταὶ καλοὶ τε κἀγαθοί. *a good & gen. 'to make one doct.*

ΦΕΙΔΙΠΠΙΔΗΣ

αἰβοῖ, ^{*casual*} πονηροί γ', οἶδα. τοὺς ἀλαζόνας,
 τοὺς ὠχρίωντας, τοὺς ἀνυποδήτους λέγεις. *'the down-at-heel'*
 ὧν ὁ κακοδαίμων Σωκράτης καὶ Χαιρεφῶν. *from began (down) ill-conditioned }*

96 πνιγεὺς.] Something of the nature of a cover seems to suit this passage and that in the Birds (v. 1001) better than 'an oven.' In the Birds Meton says *ἀήρ ἐστι τὴν ἰδέαν* *δλος κατὰ πνιγέα μάλιστα*, and then talks of applying rule and compasses for its measurement. Therefore certainly something round is required; and so also here it is said *κᾶστιν περὶ ἡμᾶς οὗτος*: cf. Cicero's 'omnia cingens et coercens caeli complexus.'

97 ἄνθρακες.] There may be some reference to *ἄνθρωποι*, as beginning with similar sounds, and, if pronounced by accent, not very unlike as a whole. This at any rate is more likely than that *ἄνδρακές*, as Bergler thinks, (this is found in one edition, though not in MSS.) can be right here, or *ἄνδρακεύειν* in *Lysistr.* 340, with a double reference to *ἄνδρες* and *ἄνθρακες* in either passage.

98 ἀργύριον.] *τοῦτο ψεύδος διαβολῆς χάριν* οὐδεὶς γὰρ μισθὸν ἐτέλει Σωκράτει. Schol. Cf. Xen. *Mem.* I. 2. 7, *ἐθαύμαζε δὲ εἰ τις ἀρετὴν ἐπαγγελλόμενος ἀργύριον πράττειτο*. The Sophists however generally used to take fees.

99 λέγοντα νικᾶν.] 'To speak and win your cause, be 't right or

wrong,' lit. 'to win when speaking.' For the sense cf. Plat. *Euthyd.* 272, οὕτω δεινῶ γεγόνατον ἐν τοῖς λόγοις μάχεσθαι τε καὶ ἐξελέγχειν τὸ αἰεὶ λεγόμενον ὁμοίως ἔάν τε ψεύδος ἔάν τε ἀληθὲς ᾖ.

101 μεριμνοφροντισταί.] 'Thoughtful contemplators.' Cf. Eur. *Med.* 1225, οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφούς βροτῶν δοκοῦντας εἶναι, καὶ μεριμνητάς λόγων, τοῦτους μεγίστην μωρίαν ὀφλισκάνειν. Xenophon (*Mem.* IV. 7. 6) denies this theoretic contemplation for Socrates: ὅλως δὲ τῶν οὐρανίων, ἣ ἕκαστα ὁ θεὸς μηχανᾶται, φροντιστὴν γίγνεσθαι ἀπέτρεπεν, ... κινδυνεύσαι δ' ἂν ἔφη καὶ παραφρονῆσαι τὸν ταῦτα μεριμνῶντα. However our poet puts Euripides and Socrates in the same category. Cf. also Plat. *Apol.* c. 3, where these curious investigations into celestial matters form part of Meletus' charge.

103 ἀνυποδήτους.] Hence the verb (found in Athenaeus and Lucian) *ἀνυποδητεῖν*. The French 'va-nu-pieds' exactly expresses the contempt implied here for this shoeless tribe.

104. This line is not in the Rav. MS.

Χαιρεφῶν.] A companion of

ΣΤΡΕΨΙΑΔΗΣ

ἢ ἦ, σιώπα' μηδὲν εἵπης νήπιον.

105

ἀλλ' εἴ τι κήδει τῶν πατρῶων ἀλφίτων, *hins' horse's udders*
 τούτων γενοῦ μοι, σχασάμενος τὴν ἵππικὴν. *batley.*
cut the twigs.

ΦΕΙΔΙΠΠΙΔΗΣ

οὐκ ἂν μὰ τὸν Διόνυσον, εἰ δόλης γέ μοι

prob. misprint. τοὺς φασιανούς οὓς τρέχει Λεωγόρας. *runs, act. then φας. horses.*
v.l. τρέφει.

ΣΤΡΕΨΙΑΔΗΣ

ἴθ', ἀντιβολῶ σ', ὦ φίλτατ' ἀνθρώπων ἐμοί,
ἐλθὼν διδάσκου. *go & get taught.*

110

Socrates, who was nicknamed 'Bat,' because he was a black squeaky-voiced fellow. Schol. And both bats and philosophers (says the Scholiast on *Av.* 1564, cf. *Av.* 1296) hide themselves up, and do not come out by day.

106 ἀλφίτων.] By surprise for *χορημάτων* or some such word. 'But if you prize one jot your 'father's—loaf' for 'life.'

107 σχασάμενος τὴν ἵππικὴν.] 'And *cut* your love for horseflesh.' Walsh. The rendering is amusing; but a reference to the passages given by L. and S.—*σχάσαθε τὰς ὀφρὺς*, Plat. *Com.* *κῶπαν σχάσον*, and *ἀκμάν τε δεινοτάτων σχάσαις ὀδόντων*, Pindar, with which compare Eur. *Phoen.* 454, *σχάσον δὲ δεινὸν ὄμμα*, also *κύνες σχάσαι τὴν οὐραν*, in Xenophon (*Cyneg.* III. 5), and the phrase *σχάσαι βαλβίδα*, with the derived noun *σχαστηρία*, 'a rope for letting down'—suggests 'drop' as a closer rendering. No doubt the sense 'to slit, cut open' is the primary one: and then (as L. and S. suggest) what has been tightly done up, bound, or covered, is, by slitting, loosed or opened, and the cover or bands drop slack. Hence easily are traced all the metaphorical uses of the word: the oars, while the rowing is continued, are, as it were, 'taut,' and the men's muscles

in exertion: *σχάσατε κώπας*, 'easy ah!' The lion's claws, teeth, &c. are set in his fierceness, Pind. *Nem.* IV. 104, but, when he is vanquished or slain, the reverse is the case. Here however *σχάσαις* is boldly used of the lion-slayer, whereas in Eur. *Phoen.* 454 the wrathfully bent Eteocles is bidden himself *σχάσαι δεινὸν ὄμμα*. *σχάσας φροντίδα*, in v. 740 of this play will be found to come under the same rule.

109 φασιανούς.] Wieland and Hermann explain this of Phasian horses, and the Scholiast says that Leogoras was a luxurious man, father of the orator Andocides (this we know from Thuc. I. 51), and mentioned as *ἵπποτρόφος*. There would be an absurdity in Phidippides' speech, thus, but perhaps this was intended. Being horse-mad he could think of no other gift but horses. Athenaeus however, followed by Kuster, Brunck, and Schutz, interprets it of pheasants (*φασιανὸν ὄρνεις*) kept for the table. Plato the comic poet couples Leogoras with two notorious gourmands, Morychus and Glaucetas, for whom cf. *Pac.* 1008; cf. also *Vesp.* 1269, *ἀντὶ μῆλου καὶ βοῦς δειπνοῦντα μετὰ Λεωγόρου*.

111 διδάσκου.] 'Be taught, be a scholar, learn.' Cf. Soph. *Antig.* 356, *ἀστυνόμους ὄργας ἐδιδάξατο*, an

ΦΕΙΔΙΠΠΙΔΗΣ

καὶ τί σοι μαθήσομαι; and what wilt thou learn of me?

ΣΤΡΕΨΙΑΔΗΣ

εἶναι παρ' αὐτοῖς φασιν ἄμφω τὸ λόγῳ,
τὸν κρείττον', ὅστις ἐστὶ, καὶ τὸν ἥττονα. *Whatever that may be.*
τούτοιον τὸν ἕτερον τοῖν λόγοιν, τὸν ἥττονα,
νικᾶν λέγοντά φασι τὰδικώτερα.

115

ἦν οὖν μάθης μοι τὸν ἄδικον τοῦτον λόγον, 2. *I wish.*
ἂ νῦν ὀφείλω διὰ σέ, τούτων τῶν χρεῶν
οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί.

ΦΕΙΔΙΠΠΙΔΗΣ

οὐκ ἂν πιθοίμην· οὐ γὰρ ἂν τλαίην ἰδεῖν
τοὺς ἱππέας τὸ χρώμα διακεκναισμένους.

120

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἄρα μὰ τὴν Δήμητρα τῶν γ' ἐμῶν ἔδει,
οὐτ' αὐτὸς οὐθ' ὁ ζύγιος οὐθ' ὁ σαμφόρας·

undoubted middle form used of the learner. Here διδάσκου might be passive or middle.

112 τῷ λόγῳ.] Protagoras was the true professor of the art of making the weaker cause appear the stronger; at least so it is said. Gorgias professed much the same, to provide a patent instrument of persuasion (*μηχανὴν τινα πειθοῦς*) by which men who did not know should seem as if they did. Plat. *Gorg.* 459, 460. Aristotle (*Rhet.* II. 24) gives instances of special pleading to make the weaker cause prevail, and says that men justly ἐνδυσχέραυνον τὸ Πρωταγόρου ἐπάγγελμα. But see Grote's defence of the Sophists in the 67th chapter of his History of Greece.

113 ὅστις ἐστὶ.] Strepsiades hardly knows what κρείττων or ἥττων λόγος mean.

115 λέγοντα.] The participle agrees with λόγος. The Greeks use such expressions as ὁ λόγος λέγει;

and especially does the Platonic Socrates at times almost personify the argument (λόγος), saying they must follow where it leads, &c.

117 ἂ νῦν ὀφείλω διὰ σέ.] 'What I now owe through you;' what you are the cause of my owing. Cf. *Eg.* 67, and the note there, also *Eg.* 266, 730, δι' ὑμᾶς, διὰ σέ τύπτομαι.

120 τὸ χρώμα διακεκναισμένους.] That is ὤχρος, ἡμανρωμένος, αἰσχρός, διεφθαρμένος. Schol. The knights were sleek (εὐχροί) and well-scraped. Cf. *Eg.* 580, μὴ φθονεῖθ' ἡμῖν κομῶσι μηδ' ἀπεστλεγγισμένοις. Phidippides' expression χρώμα (for which Meineke proposes σῶμα very unnecessarily) is a word which he would apply to his horses in good condition; and he would talk of himself in horsy language.

122 οὐθ' ὁ ζύγιος, κ.τ.λ.] This verse is quoted by Athenaeus when explaining σαμφόρας. Probably the σαμφόρας here was a *σειραφόρος*, as

ἀλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας.

ΦΕΙΔΙΠΠΙΔΗΣ

ἀλλ' οὐ περιόψεται μ' ὁ θεῖος Μεγακλῆης
ἄνιππον. ἀλλ' εἴσειμι, σοῦ δ' οὐ φροντιῶ.

125

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οὐδ' ἐγὼ μέντοι πεσὼν γε κείσομαι
ἀλλ' εὐξάμενος τοῖσιν θεοῖς διδάξομαι
αὐτὸς βαδίζων ἐς τὸ φροντιστήριον.

πῶς οὖν γέρων ὦν κάπιλῆσμων καὶ βραδὺς
λόγων ἀκριβῶν σχινδαλάμους μαθήσομαι;

130

ιτητέον. τί ταῦτ' ἔχων στραγγεύομαι, *δο, τί ληρὲς ἔχων;*

he seems distinguished from the ζύγιος. Cf. below, v. 1300. We might then infer that the *σειραφόροι* were expensive showy horses; in confirmation of which see Aesch. *Ag.* 1639, τὸν δὲ μὴ πειθάνορα ζεύξω βαρείαις οὔτι μοι σειραφόρον κριθῶντα πῶλον. The disobedient were to be made ζύγιοι, and do the hard work, not prance loose at the side, fresh and full fed.

124 θεῖος.] Megacles was his great uncle, to speak correctly; his mother being niece of Megacles.

125 ἄνιππον. ἀλλ' εἴσειμι.] Co-bet conj. *ἀν. δντ'*, ἀλλ *εἰμι*, which Meineke in his note approves, adding that one MS. has *εἰμι*. The participle certainly is usual after *περιδεῖν*, and therefore another example of its absence is rather wanted. Yet *ἄνιππος*, 'unhorsed,' is much the same as a participle: so it is best to make no change.

126—220. His son having failed him, Strepsiades himself goes to the Contemplatory, announces himself a would-be scholar, and is by the scholar who comes to the door initiated into some Socratic mysteries: how to measure a flea's jump: how gnats buzz: how to get a meal when the larder is empty. Fired with ardour, Strepsiades 'entreats for the door to be opened: and he then sees

the scholars, their instruments for geometry and astronomy, and finally, raised aloft, Socrates himself. The scholar, who has hitherto acted showman, now leaves him and returns to work.

126 ἀλλ' οὐδ' ἐγὼ μέντοι.] 'Neither will I, for all that's come and gone.' Phidippides had refused to be coaxed or bullied out of his horses: his father says that *he* won't give in, either.

πεσὼν γε κείσομαι.] Cf. Aesch. *Eum.* 590, οὐ κειμένῳ πῶ τόνδε κομπάξεις λόγον.

129 κάπιλῆσμων καὶ βραδὺς.] The opposite qualities were wanted in a pupil. Theaetetus is commended as ὀξύς, ἀγχίνους, and μνήμων. Plat. *Theaet.* 144 B.

130 σχινδαλάμους.] λεπτολογίας. ἀπὸ τῆς σχίσσεως τῶν καλάμων. Cf. *Ran.* 819, σχινδαλάμων παραξόνια.

131 τί ταῦτ' ἔχων στραγγεύομαι;] ταῦτα, 'thus:' ἔχων is to be taken with *στραγγεύομαι*; for which pleonasm cf. v. 509, τί κυπτάξεις ἔχων. L. and S. take *στραγγεύεσθαι* to mean 'to twist and turn about,' and hence 'to loiter:' the Scholiast better explains it as from *στράγω*, a drop oozing slowly through a small hole. *στράγω* is certainly 'to compress, squeeze;' cf. Lat. *stringere*,

ἀλλ' οὐχὶ κόπτω τὴν θύραν; παῖ, παιδίον.

ΜΑΘΗΤΗΣ

βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν;

ΣΤΡΕΨΙΑΔΗΣ

Φεῖδωνος υἱὸς Στρεψιάδης Κικυννόθεν. of the deme Cicina.

ΜΑΘΗΤΗΣ

ἀμαθὴς γε νὴ Δί', ὅστις οὕτως οὐδὲν σφόδρα *quidē quē*. 135
ἀπεριμερίμνως τὴν θύραν λελάκτικας
καὶ φροντίδ' ἐξήμβλωκας ἐξευρημένην.

ΣΤΡΕΨΙΑΔΗΣ

σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.
ἀλλ' εἰπέ μοι τὸ πρᾶγμα τοῦ ξημβλωμένου.

ΜΑΘΗΤΗΣ

ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν.

140

ΣΤΡΕΨΙΑΔΗΣ

λέγε νυν ἐμοὶ θαρρῶν· ἐγὼ γὰρ οὕτως *here am I come as a dilectus*.
ἦκω μαθητὴς ἐς τὸ φροντιστήριον.

ΜΑΘΗΤΗΣ

λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.

strictus, Germ. *strängen*, Eng. 'strangle.' 'Why do I dribble thus,' Walsh.

133 βάλλ' ἐς κόρακας.] A phrase repeated in *Vesp.* 835. Cf. Plat. *Hipp.* Maj. 293, βάλλ' ἐς μακάρων.

134 Κικυννόθεν.] Cf. v. 210, ποῦ Κικυννῆς εἰσὶν οἱ μὲν δημόται.

136 ἀπεριμερίμνως.] 'Unreflectingly,' Walsh: without that *μέριμνα*, which even door-knocking required according to the merimno-phrontistic school. Bergler compares the door-knocking in *Ran.* 38, τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς ἐνήλαθ' ὅστις.

137 ἐξήμβλωκας.] There is reference here to Socrates' claim to *τέχνη μαγειρικὴ*, an art of aiding

others in being delivered of their thoughts; for which see *Theaet.* 159, 161.

138 τηλοῦ...τῶν ἀγρῶν.] Strep-siades, as living far away in the country, would be *ἀγροϊκός* in manner. Cf. Eur. *Rhes.* 265, ἥ πόλλ' ἀγρώσταις σκαῖα πρόσκειται φρενί. The opposite idea is expressed in Lat. 'urbanus.' Constr. τηλοῦ with ἀγρῶν.

143 λέξω. νομίσαι δὲ, κ.τ.λ.] The scholar consents to tell, on hearing that Strepsiades is also a would-be scholar; but adds that such things are holy mysteries, by way of excuse for his refusal to tell at first, and as a caution to the new pupil not to let it go further.

ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης
 ψύλλαν ὁπόσους ἄλλοιτο τοὺς αὐτῆς πόδας·
 δακούσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρῦν
 ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.

145

ΣΤΡΕΨΙΑΔΗΣ

πῶς δῆτα τοῦτ' ἐμέτρησε;

ΜΑΘΗΤΗΣ

δεξιότατα.

κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν

ἐνέβαψεν ἐς τὸν κηρὸν αὐτῆς τὸ πόδε,

150

κατὰ ψυγείῃ περιέφυσαν Περσικαί. *the flea that is the wax on it.*
 ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον.

ΣΤΡΕΨΙΑΔΗΣ

ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.

ΜΑΘΗΤΗΣ

τί δῆτ' ἂν, ἕτερον εἰ πύθοιο Σωκράτους
 φρόντισμα;

[145 ψύλλαν.] In Xenophon's *Symposium*, c. vi. there is manifest reference to this. The Syracusan asks, εἰπέ μοι, πόσους ψύλλα ἐμοῦ πόδας ἀπέχει. ταῦτα γὰρ σε φασὶ γεωμετερεῖν. Kuster quotes from Lucian's *Prometheus*, ἄρτι μὲν ἀεροβατούντας δεικνύουσιν καὶ Νεφέλαις ξυνόντας, ἄρτι δὲ ψυλλῶν πηδήματα διαμετρούντας.

[148 πῶς δῆτα τοῦτ' ἐμέτρησε;] πῶς τοῦτο δὴ ἔμετρησε, Meineke from Cobet. The MSS. appear to have διεμέτρησε, and the passage above quoted from Lucian rather confirms this; and in sense διαμετερεῖν is especially suitable. Some would retain the compound verb, omitting either δῆτα or τοῦτο. πῶς δὲ τὰδε (or τόδε) διεμέτρησε would retain the particle δῆ, and the compound verb, and an equivalent for τοῦτο.

[151 ψυγείῃ.] Meineke adopts

a conjecture ψυχέντος, because (I suppose) it is, strictly speaking, the wax that cools, not the insect or its foot. The form of the second aorist in χ he prefers to that in γ. The dative feminine may stand: the insect might surely be said to 'grow cool about its feet,' ψυγῆναι τῷ πόδε, as the clinging wax cooled. We have hardly enough data to determine certainly between the two forms ἐψύχην, ἐψύγην. L. and S. give both, but for σμύχῃ only ἐσμύγην.

[151 Περσικαί.] Perhaps the εὔμαρις (Aesch. *Pers.* 660, κροκόβαπτον ποδὸς εὔμαριν ἀέλρων) was the same as the Περσική. At any rate it was yellow, and so would be the waxen slipper here.

[154 τί δῆτ' ἂν.] 'What then would you say?' λέγοις may be supplied.

ΣΤΡΕΨΙΑΔΗΣ

ποῖον; ἀντιβολῶ, κάτειπέ μοι.

155

ΜΑΘΗΤΗΣ

ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος
ὁπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας *which way he*
κατὰ τὸ στόμ' ἄδειν, ἢ κατὰ τοῦρροπύγιον.

ΣΤΡΕΨΙΑΔΗΣ

τί δῆτ' ἐκεῖνος εἶπε περὶ τῆς ἐμπίδος;

ΜΑΘΗΤΗΣ

ἔφασκεν εἶναι τοῦντερον τῆς ἐμπίδος 160
στενόν· διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνοὴν
βία βαδίζειν εὐθὺ τοῦρροπυγίου· *εὐθύ του Διός*.
ἔπειτα κοῖλον πρὸς στενῶ προσκείμενον
τὸν πρωκτὸν ἡγεῖν ὑπὸ βίας τοῦ πνεύματος.

ΣΤΡΕΨΙΑΔΗΣ

σάλπιγξ ὁ πρωκτός ἐστιν ἄρα τῶν ἐμπίδων. 165
ὦ τρισμακάριος τοῦ διεντερεύματος.

156 Σφήττιος.] Sphettus was a deme of the Acamantian tribe, as was also Cicynna. Schol.

157 ὁπότερα τ. γ. ἔ.] Lit. 'which way he held his opinion' = 'which of the two opinions he held.'

160—164. The Scholiast says that such insects do not utter sound through their mouth, but through their breast (διὰ τοῦ στήθους). They were called ἐγκέλαδα, ἐπεὶ ἐν ἑαυτοῖς τὸν κέλαδον ἔχουσιν. Kirby and Spence say, 'The friction of the base of the wings against the thorax seems to be the sole cause of the alarming buzz of the gnat and other two-winged insects.'

162 εὐθὺ.] For this use cf. *Eq.* 254, εὐθὺ τῶν κυρηβίων.

165 σάλπιγξ.] A trumpet is hollow at the end, but the rest is a narrow tube. Schol.

167 ὦ τρισμακάριος τοῦ διεντερεύματος.] Dindorf is inclined to

prefer τρισμακάριοι, that it may be referred to Socrates and his disciples. Bentley says, 'An τρισμακάριαι?' If διεντερεύματος be, as the Scholiast and Greek Glossary explain, τοῦ ἐπινοήματος, τοῦ μαθήματος τοῦ περὶ τοῦ ἐντέρου καὶ ἐμπίδος, or τῆς περὶ τοῦ ἐντέρου λεπτολογίας καὶ φυσιολογίας, 'sharp-sightedness' or keenness in looking into ἐντερα; then τρισμακάριοι must apply to Socrates. But Walsh takes the line of the gnat, 'So a gnat's breech is nothing but a trumpet! How blest he is in his intestation!' And Bentley's τρισμακάριαι would of course refer to ἐμπίδες. The lexicons give τρισμακάριος, α, ον, and ἐμπις is feminine, but possibly it might be used also ος, ον. Then διεντέρευμα would be a comic word coined for this 'intestinal passage' through the gnat's body, and was perhaps taken from Euripides, as Walsh suggests.

ἢ ῥαδίως φεύγων ἂν ἀποφύγοι δίκην
ὅστις δίοιδε τοῦντερον τῆς ἐμπίδος.

δε5 τε και πρωγν.

ΜΑΘΗΤΗΣ

πρώην δέ γε γνώμην μεγάλην ἀφηρέθη
ὑπ' ἀσκαλαβώτου.

ΣΤΡΕΨΙΑΔΗΣ

τίνα τρόπον; κάτειπέ μοι.

170

ΜΑΘΗΤΗΣ

ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς
καὶ τὰς περιφορὰς, εἴτ' ἄνω κεχηνότος
ἀπὸ τῆς ὀροφῆς νύκτωρ γαλεώτης κατέχευεν.

ΣΤΡΕΨΙΑΔΗΣ

ἦσθην γαλεώτη καταχέσαντι Σωκράτους.

ΜΑΘΗΤΗΣ

ἐχθὲς δέ γ' ἡμῖν δεῖπνον οὐκ ἦν ἐσπέρας.

175

ΣΤΡΕΨΙΑΔΗΣ

εἶεν· τί οὖν πρὸς τᾶλφιντ' ἐπαλαμῆσατο;

This seems to me a more natural sense for διεντέρευμα; and the exclamation ὦ τρισμ. is more naturally referred to the ἐμπis, at whose wondrous internal structure Strepsiades is so surprised. Besides, why should not τρισμακάριος agree with πρωκτός? Much the same meaning would come out, with a comical absurdity in this congratulation of the πρωκτός of the gnat.

170 ἀσκαλαβώτου.] This lizard is thought to be the *lacerta gecko* of Linnaeus.

174 ἦσθην.] 'I like the idea of,' &c.; probably Strepsiades accompanies this with a laughing chuckle of delight. Cf. *Eg.* 696, ἦσθην ἀπειλαῖς, ἐγέλασα ψολοκομπῖαις, and below v. 1240. The use of the aorist in reference to what has just been said is common in tragedy in such phrases as καλῶς ἔλεξας. 'There spoke you well.'

175 ἐχθὲς δέ γ' ἡμῖν.] 'Ay, and yesterday,' &c. The γε expresses a sort of assent to what has been said, which perhaps the disciple hardly saw was meant in ridicule: or else he disregards the interruption, and means, 'Ay, and not only was there that grand thought about the moon, which proved abortive, but also yesterday when we had no supper, Socrates was equal to the occasion, and supplied us therewith.'

177—179. Socrates sprinkled ashes over the table, as if for geometrical drawings; then took a pair of compasses, and, while all were intent on what would come, hooked away and stole a cloak. There is no great reasonableness in the mode of proceeding; nor are we told how the cloak was converted into a supper. Strepsiades, as we shall see, loses his cloak, v. 497, and further on his boots also, v. 719.

ΜΑΘΗΤΗΣ

κατὰ τῆς τραπέζης καταπάσας λεπτήν τέφραν,
κάμψας ὀβελίσκον, εἶτα διαβήτην λαβὼν,
ἐκ τῆς παλαιστρας θ' ἱμάτιον ὑφέιλετο.

ΣΤΡΕΨΙΑΔΗΣ

τί δῆτ' ἐκείνον τὸν Θαλὴν θανμάζομεν;

180

177 τέφραν.] The geometricians of old used a sprinkling of dust, sand, or ashes on their boards. Cicero says to his opponents professing ignorance of mathematics, 'Sed si hoc non videtis, quia nunquam eruditum illum pulverem attigistis.' Archimedes was killed 'dum in pulvere quaedam describit intentius.' Cic. *de Fin.* v. 19. Cf. Liv. xxv. 31.

178 ὀβελίσκον.] 'He bent the spit, which was straight before, to make a hook with which to filch away the cloak. For thieves devise such tricks, that they may from a distance get hold of what they covet.' Schol. The Scholiast adds, 'they had no meat to need the use of a spit, but it was to be made useful, when the end was bent, for secretly seizing something.' According to this, the compasses would be used with one hand for the geometry, while a hook was slyly put out, and a cloak filched with the other. L. and S. take the ὀβελίσκος to have made one leg of the compasses. Then Socrates must be understood to have bent an ὀβελίσκος, and so got a pair of compasses, and, while all were intent to see what he would draw with them, he stole a cloak. For διαβήτης, cf. *Av.* 1004, where it is used for measuring the canopy of the air.

179 θ' ἱμάτιον.] Meineke adopts θυμάτιον, a conjecture of Hermann: who, however, in his note as given in Bekker's edition proposes θ' ἱμάτιον for θολμάτιον, as in *Plut.* 985, θ' ἱματίδιον for θολματίδιον. He compares the uses of καὶ with εἶτα or ἐπειτα after a participle: cf. v. 624

of this play, λαχὼν Ὑπέρβολος..... κάπειτ' ἀφῆρέθη. Cf. also Aesch. *Agam.* 97, τούτων λέξασ' ὅτι καὶ δύνατον καὶ θέμις αἰνεῖν παίων τε γενοῦ τῆσδε μερίμνης; see Paley's note there. This seems better than the vulg. θολμάτιον: for the article cannot be explained. Walsh attempts to render it 'his,' and quotes from Shakspeare a colloquial English use of the possessive; but this is not satisfactory. And yet the loose employment of τε without a copulative force is rather doubtful here. For though in Homer τε often has no such force, especially when used with the relative (e.g. ἀστέρι ... ἐναλγικίος ὅστε μάλιστα λαμπρὸς παμφάνησι, when it merely serves to emphasize the preceding word, and finds an English equivalent in 'even,' or perhaps hardly admits of translation at all); and though Aeschylus has certainly preserved that usage in the passage from the *Agamemnon* above quoted, as also in others (cf. *Ag.* 123, ἐδάη λαγοδαίτας πομπούς τ' ἀρχούς); yet it is not quite satisfactory as an alteration in Aristophanes. θυμάτιον, 'a small sacrifice,' i.e. a morsel of meat from one, would be more directly available for a meal, and more naturally hooked away by the spit made into a flesh-hook: cf. 1 Sam. ii. 13, 14. But how did the θυμάτιον come to be in the palaestra? It may perhaps be added in favour of the alteration, that the confusion of οι and υ would be easy as to sound.

180. What fools we be to go on wondering at Thales! He is now out-Thalesed by a long way.

ἄνοιγ' ἄνοιγ' ἀνύσας τὸ φροντιστήριον,
καὶ δείξον ὡς τάχιστα μοι τὸν Σωκράτη.
μαθητιῶ γάρ· ἀλλ' ἀνοίγε τὴν θύραν. πρὸς τομῶντι τῆματι.
ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία;

ΜΑΘΗΤΗΣ

τί ἐθαύμασας; τῷ σοι δοκοῦσιν εἰκέναι;

185

ΣΤΡΕΨΙΑΔΗΣ

τοῖς ἐκ Πύλου ληφθεῖσι, τοῖς Λακωνικοῖς.
ἀτὰρ τί ποτ' ἐς τὴν γῆν βλέπουσιν οὗτοί;

ΜΑΘΗΤΗΣ

ζητοῦσιν οὗτοι τὰ κατὰ γῆς.

ΣΤΡΕΨΙΑΔΗΣ

βολβοὺς ἄρα 'truffles you mean'.

ζητοῦσι. μή νυν τουτογὶ φροντίζετε·

ἐγὼ γὰρ οἶδ' ἵν' εἰσὶ μεγάλοι καὶ καλοί.

190

τί γὰρ οἶδε δρῶσιν οἱ σφόδρ' ἐγκεκυφότες;

ΜΑΘΗΤΗΣ

οὗτοι δ' ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.

183 μαθητιῶ.] Cf. *Eg.* 61, σιβυλιᾶ, which is a similar desiderative form.

185 εἰκέναι.] Cf. *Vesp.* 1321, εἰκότας. *Eccles.* 1161, προσεικέναι.

186 τοῖς ἐκ Πύλου.] These prisoners we have had frequently mentioned in the *Knights*. Their wretched appearance is perhaps alluded to in *Eg.* 393—4, νῦν δὲ τοὺς στάχυν ἐκείνους, οὓς ἐκέῖθεν ἤγαγεν, ἐν ξύλῳ δῆσας ἀφαυεῖ κάποδόσθαι βούλεται.

Λακωνικοῖς.] For Λακωνικοῖς = Λάκωσι, cf. *Lysistr.* 628, ἀνδράσιν Λακωνικοῖς, *Ecccl.* 356, *Pac.* 212. So also in *Acharn.* 329, Ἀχαρνικοῖσιν = Ἀχαρνεῦσιν.

188 βολβοὺς.] Called also ὕδνα, probably 'truffles,' Lat. *tuhera*.

189 φροντίζετε.] There's no need

of any more deep φρόντισις about these; I, as a countryman, can put you up to finding some beauties.

191· τί γάρ.] 'Why, what are these (others) doing?' On ἐγκεκυφότες the Scholiast remarks that such is the posture of deep thinkers, and quotes Homer's description of Ulysses before speaking (*Il. γ.* 217), στάσκεν, ὑπαὶ δὲ ἴδεσκε, κατὰ χθονὸς ὄμματα πῆξας.

192 οὗτοι δ' ἐρ.] 'And these.' The conj. δὲ connects this company with the former (οὗτοι) in v. 188. Bergler quotes from Theophylact Simocatta: οὔτε φλέβας χρυσοῦ μεταλλουργοὶ ἀνιχνεύοντες, οὔτε φρεωρύχοι τὰ τῆς γῆς ἐρεβοδιφῶντες...οὐτῶ ἐσπουδάκασιν...ὥς ἐγὼ κ.τ.λ.

ΣΤΡΕΨΙΑΔΗΣ

τί δῆθ' ὁ πρωκτὸς ἐς τὸν οὐρανὸν βλέπει;

ΜΑΘΗΤΗΣ

αὐτὸς καθ' αὐτὸν ἀστρονομεῖν διδάσκεται. *on its own account.*
ἀλλ' εἴσιθ', ἵνα μὴ 'κεῖνος ἡμῖν ἐπιτύχη. *in an isolated way.*

ΣΤΡΕΨΙΑΔΗΣ

μήπω γε μήπω γ', ἀλλ' ἐπιμεινάντων, ἵνα
αὐτοῖσι κοινώσω τι πραγμάτιον ἐμόν. *a little matter of mine.*

ΜΑΘΗΤΗΣ

ἀλλ' οὐχ οἶόν τ' αὐτοῖσι πρὸς τὸν αέρα
ἕξω διατρίβειν πολὺν ἄγαν ἐστὶν χρόνον.

ΣΤΡΕΨΙΑΔΗΣ

πρὸς τῶν θεῶν τί γὰρ τάδ' ἐστίν; εἰπέ μοι.

200

ΜΑΘΗΤΗΣ

ἀστρονομία μὲν αὐτή.

ΣΤΡΕΨΙΑΔΗΣ

τουτὶ δὲ τί;

ΜΑΘΗΤΗΣ

γεωμετρία.

194 αὐτὸς καθ' αὐτὸν.] Rather a philosophic phrase; perhaps intentionally so, though 'de re ludicra.'

195 ἡμῖν.] Meineke reads ὑμῖν. The scholar might include himself with his school-fellows. And the Scholiast (as printed in Bekker's edition) has ἵνα μὴ εὖρη ἡμᾶς, though Meineke says he sanctions ὑμῖν.

196 ἐπιμεινάντων.] For the form, cf. vv. 453, 456 of this play.

199 ἄγαν ἐστίν.] Vulg. ἄγαν γ'. The Rav. MS. has not the γε: and all the later editors omit it, as out of place and needless, the last syllable of ἄγαν being long.

200, 201 τάδ'...τουτὶ.] He sees astronomical and geometrical instru-

ments: a board, sphere, diagrams, compasses, &c.

101 ἀστρονομία...γεωμετρία.] Of Socrates' encouragement of these studies Xenophon says (*Mem.* iv. 7. 2): γεωμετρίαν μέχρι μὲν τούτου ἔφη δεῖν μανθάνειν ἕως ἱκανὸς τις γένοιτο γῆν μέτρῳ ὀρθῶς ἢ παραλαβεῖν ἢ παραδοῦναι ἢ διανεῖμαι...τὸ δὲ μέχρι τῶν δυσξυνέτων διαγραμμάτων γεωμετρίαν μανθάνειν ἀπεδοκίμαζεν· ὃ τι μὲν γὰρ ὠφελοῖται ταῦτα οὐκ ἔφη δρᾶν· καί τοι οὐκ ἀπειρὸς γε αὐτῶν ἦν· ἔφη δὲ ταῦτα ἱκανὰ εἶναι ἀνθρώπου βίον κατατρίβειν, καὶ ἄλλων πολλῶν τε καὶ ὠφελίμων μαθημάτων ἀποκωλύειν. ἐκέλευε δὲ καὶ ἀστρολογίας ἐμπείρους γίγνεσθαι...μέχρι τοῦ νυκτὸς

ΣΤΡΕΨΙΑΔΗΣ

τοῦτ' οὖν τί ἐστι χρήσιμον;

ΜΑΘΗΤΗΣ

γῆν ἀναμετρεῖσθαι.

ΣΤΡΕΨΙΑΔΗΣ

πότ' ἐρα τὴν κληρουχικὴν;

ΜΑΘΗΤΗΣ

οὐκ, ἀλλὰ τὴν σύμπασαν.

ΣΤΡΕΨΙΑΔΗΣ

ἀστείον λέγεις.

τὸ γὰρ σόφισμα δημοτικὸν καὶ χρήσιμον.

205

πατριώτικ.

τε ὦραν καὶ μηνὸς καὶ ἐνιαυτοῦ δύνασθαι γινώσκειν, ἔνεκα πορείας τε καὶ πλοῦ καὶ φυλακῆς....τὸ δὲ μανθάνειν μέχρι τοῦ καὶ τὰ μὴ ἐν τῇ αὐτῇ περιφορᾷ ὄντα καὶ τοὺς πλάνητάς τε καὶ ἀσταθμήτους ἀστέρας γινώσκειν, καὶ τὰς ἀποστάσεις αὐτῶν ἀπὸ τῆς γῆς καὶ τὰς περιόδους καὶ τὰς αἰτίας αὐτῶν ζητοῦντας κατατρίβεσθαι, ἰσχυρῶς ἀπέτρεπεν. But perhaps Socrates in his younger days was more given to natural philosophy: cf. Plat. *Phaed.* 96, 97. And Plato makes Socrates speak far more highly of astronomy as tending to elevate the mind (*Rep.* VII. 517 etc.); and also of geometry (*Rep.* VII. 527), of which he recommends the study as *πάν γνώσεως ἔνεκα ἐπιτηδευόμενον*, as being τοῦ αἰεὶ ὄντος, and ὁλκὸν ψυχῆς πρὸς ἀλήθειαν. In the *Lysis* however (VII. 809) the determination of times, seasons, days, months, festivals, &c. is put as the chief use of astronomy. To this last Aristophanes could hardly have objected; as we shall find in the *Parabasis* (v. 607—626) that he blames the Athenians' neglect and blunders in these matters. And Xenophon's limitations of the use of geometry bring it down nearly to what Strepsiades here takes it to be.

203 ἀναμετρεῖσθαι.] The passages quoted by Hermann from Eur. *Ion*.

1271, and *Electr.* 52, γνώμης πονηροῖς κάνουσιν ἀναμετρούμενος τὸ σῶφρον ἔστω, establish the use of the middle voice of this verb. Meineke adopts ἀναμετρήσαι from Cobet. An instance of the active is in Plat. *Rep.* 431, συμφωνίας καὶ φθόγγους ἀναμετροῦντες ἀνήνυτα πονοῦσιν. The distributive force of ἀνὰ led the practical Strepsiades to take the word in the sense of parcelling out farms to Athenian holders.

κληρουχικὴν.] The Athenians used to parcel out conquered land into lots (κληροί), and send out native holders of such lots (κληροῦχοι) from Athens. Cf. Thuc. III. 50, ὕστερον δὲ φόρον μὲν οὐκ ἔταξαν Λεσβίοις, κλήρους δὲ ποιήσαντες τῆς γῆς πλὴν τῆς Μηθυμναίων τρισχιλίους, τριακοσίους μὲν τοῖς θεοῖς ἱεροὺς ἐξέειλον, ἐπὶ δὲ τοὺς ἄλλους κληροῦχους τοὺς λαχόντας ἀπέπεμψαν· οἷς ἀργύριον Λέσβιοι ταξάμενοι τοῦ κλήρου ἐκάστου τοῦ ἐνιαυτοῦ δύο μνᾶς φέρειν αὐτοὶ εἰργάζοντο τὴν γῆν. Cf. also Thuc. I. 114, where the land of Hestiaeae was similarly treated. The 'praedia,' given in later Roman history to the soldiers, in some respects answered to these κληρουχία.

204, 5. The scholar corrects Strepsiades' blunder, but, on hearing it is the whole land (or earth), Stre-

ΜΑΘΗΤΗΣ

αὕτη δέ σοι γῆς περίοδος πάσης. ὁρᾷς;
αἶδε μὲν Ἀθῆναι.

ΣΤΡΕΨΙΑΔΗΣ

τί σὺ λέγεις; οὐ πείθομαι,
ἐπεὶ δικαστὰς οὐχ ὁρῶ καθημένους.

ΜΑΘΗΤΗΣ

ὥς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον.

ΣΤΡΕΨΙΑΔΗΣ

καὶ ποῦ Κικυννῆς εἰσὶν οὐμοὶ δημόται;

210

ΜΑΘΗΤΗΣ

ἐνταῦθ' ἔνεισιν. ἡ δέ γ' Εὐβοί', ὥς ὁρᾷς,
ἡδὲ παρατέταται μακρὰ πόρρω πάνν.

psiades still thinks it is all to be parcelled out for the Athenian people. There may be, as Mitchell says, 'a hit at the inordinate greediness of the Athenians which grasped at the possession of the whole globe.' Plutarch, in the *Life of Nicias*, tells us how the Athenians before the invasion of Sicily already mapped it out in imagination, and reckoned up its advantages as a starting-point for further conquest.

207 οὐ πείθομαι, κ.τ.λ.] A hit at τὸ φιλόδοκον of the Athenians, which forms the main subject of the *Wars*.

209 ὥς τοῦτ' ἀληθῶς.] The Scholiast says, 'some give this and all down to δημόται to Strepsiades; some divide it,' and then he explains the line as interrogative, if given to the μαθητής: 'What? you don't believe it can be Attica, as thinking that that only can be really Attica where dicasts can be seen sitting?' The Latin version in Bekker's edition renders it, 'Atqui hoc est verum solum Atticum:' supplying perhaps ἴσθι, 'Know that this is,' &c. And this seems to suit better with the

gravity of the scholar, who does not elsewhere say anything but in solemn seriousness, and with Strepsiades' objecting rejoinder, καὶ ποῦ, 'Well, if it is Attica, where pray,' &c.

212 παρατέταται.] The scholar, means to refer simply to the position and shape of Euboea, using the word παρ. in a not uncommon sense: cf. Thuc. IV. 8, ἡ γὰρ νῆσος ἡ Σφακτηρία καλουμένη τὸν τε λιμένα παρατείνοσα καὶ ἐγγὺς ἐπικειμένη ἐχυρὸν ποιεῖ. Euboea, we learn from the Scholiast, was called Μάκρης. But Strepsiades takes the word in the sense of 'being stretched, strained, distressed,' referring to the time when Pericles reduced it (Thuc. I. 114), and laid on it the utmost tribute it could bear, ἐξέτεινε τοὺς αὐτῆς φόρους ἐπὶ πολὺ. For this latter sense of the word, cf. Thuc. III. 46, πολιορκία παρατείνεισθαι ἐς τοὺς χατόν, and Plat. *Symp.* 207, λιμῶ παρατείνόμενα. The whole might be rendered, 'And here's Euboea, as you see, stretched o'er against us, lying long and low. S. Ay, we and Pericles stretched and laid it low.'

ΣΤΡΕΨΙΑΔΗΣ

οἶδ' ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.
ἀλλ' ἢ Λακεδαίμων ποῦ 'στιν;

ΜΑΘΗΤΗΣ

ὅπου 'στίν; αὐτήι.

ΣΤΡΕΨΙΑΔΗΣ

ὥς ἐγγὺς ἡμῶν. τοῦτο πάνυ φροντίζετε,
ταύτην ἀφ' ἡμῶν ἀπαγαγεῖν πόρρω πάνυ.

215

ΜΑΘΗΤΗΣ

ἀλλ' οὐχ οἶόν τε νῆ Δί'.

ΣΤΡΕΨΙΑΔΗΣ

οἰμῶξεσθ' ἄρα.

φέρει τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνήρ;

ΜΑΘΗΤΗΣ

αὐτός.

ΣΤΡΕΨΙΑΔΗΣ

τίς αὐτός;

ΜΑΘΗΤΗΣ

Σωκράτης.

215 τοῦτο πάνυ φροντίζετε.] This, says Strepsiades, is quite worth your *φροντίς*, to put Sparta a bit further from us; much more so than the search for τὰ κατὰ γῆς or βολβοί: cf. v. 189.

216 πάνυ.] Meineke edits πάλιν. MS. Ven. has πάλιν in v. 215. There is perhaps rather an overplus of πάνυ in the common text; πόρρω πάνυ v. 212, πάνυ φρ. 215, and then πόρρω πάνυ here. And 216 might have become changed from πάλιν to πάνυ by the writer's eye catching the similar end of 212. With the reading πάλιν, Strepsiades would mean, 'You've put Sparta much too near to us in your map: just use all your thinking powers to get it shoved back again to a safe distance.'

218 κρεμάθρας.] From ταρροῦ in v. 226 it is plain that this was some sort of basket. The Scholiast says it was σκεῦος εἰς δὲ τὰ περιττεύοντα ὅσα εἰώθαμεν ἀποτίθασθαι. It was no doubt here a caricature of the machines by which in tragedy deities &c. were exhibited. Euripides is brought on ἀναβάδην in his study in *Ach.* 399, and rolled out to view (v. 408) by machinery. Cf. *Thesm.* 96.

219 αὐτός.] 'Tis He.' 'What He?' 'Socrates,' as if there could be no other 'He.' The use of αὐτός and 'ipse' for 'the master' is well known; and the αὐτός ἔφα or 'ipse dixit' of the Pythagoreans proverbial.

ΣΤΡΕΨΙΑΔΗΣ

ὦ Σώκρατες.

ἴθ' οὗτος, ἀναβόησον αὐτόν μοι μέγα.

220

ΜΑΘΗΤΗΣ

αὐτὸς μὲν οὖν σὺ κάλεσον· οὐ γάρ μοι σχολή. *καὶ ταῦτα.*

ΣΤΡΕΨΙΑΔΗΣ

ὦ Σώκρατες,

ὦ Σωκρατίδιον.

ΣΩΚΡΑΤΗΣ

τί με καλεῖς, ὠφήμερε;

ΣΤΡΕΨΙΑΔΗΣ

πρῶτον μὲν ὅ τι δρᾷς, ἀντιβολῶ, κάτειπέ μοι.

ΣΩΚΡΑΤΗΣ

ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

225

ΣΤΡΕΨΙΑΔΗΣ

ἔπειτ' ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς,

220—509. Socrates pays no heed to Strepsiades' first call; so Strepsiades wants the scholar to give him a loud hail: but he refuses, and returns to his work. Strepsiades at last makes Socrates hear, and tells his business, viz. to learn how to cheat his creditors. Socrates promises that he shall be thoroughly taught by himself and the Clouds, whom he then invokes. They come at his call, and puzzle Strepsiades by their human shape. He is instructed in the mystery of their changes of form, and told that they are the only true deities. Some amusing explanations of natural phenomena are given: and Strepsiades gives himself up body and soul to his new teachers. Before they go down into the Contemplatory, a few preparatory questions are put to him which do not augur well for his progress. He and Socrates then

go in, leaving the Chorus to deliver the parabasis.

225 ἀεροβατῶ.] The passage from Lucian quoted by Kuster on v. 146 refers to this.

περιφρονῶ.] Socrates meant 'I think upon, contemplate,' as below, v. 741, περιφρόνει τὰ πράγματα. Strepsiades takes it as = ὑπερφρονῶ, 'I despise:' a sense the word sometimes bears, e.g. in Thuc. i. 25. The adjective περιφρων is common in Homer, in the meaning 'thoughtful,' *ὁ αὐτός*, though in Aeschylus, *Supp.* 757, *Ag.* 1426, it means 'haughty, contemptuous.' *περί* however in that adjective certainly = *περισσῶς*, comp. *περισσόφρων*, Aesch. *Prom. Vincl.* 328: in this verb it may be simply prepositional = 'about:' though Plato (*Ax.* 365 B) uses it once for 'to be very thoughtful.'

226 ἔπειτ' ἀπὸ ταρροῦ τ. θ. ὑ.] 'Oh! and so you have to mount a

ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἴπερ.

ΣΩΚΡΑΤΗΣ

οὐ γὰρ ἂν ποτε

ἐξεύρου ὀρθῶς τὰ μετέωρα πράγματα, *‘matters above.’*
affairs

εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα

λεπτὴν καταμίξας ἐς τὸν ὅμοιον ἀέρα.

230

εἰ δ' ὦν χαμαὶ τάνω κάτωθεν ἐσκόπουν,

οὐκ ἂν ποθ' εὔρου· οὐ γὰρ ἀλλ' ἡ γῆ βία *for verily.*

ἔλκει πρὸς αὐτὴν τὴν ἱκμάδα τῆς φροντίδος·

πάσχει δὲ ταῦτό τοῦτο καὶ τὰ κάρδαμα.

in this way same thing occurs with - cresses.

ΣΤΡΕΨΙΑΔΗΣ

τί φῆς;

235

ἡ φροντίς ἔλκει τὴν ἱκμάδ' ἐς τὰ κάρδαμα;

ἴθι νυν, κατάβηθ', ὦ Σωκρατίδιον, ὥς ἐμέ,

ἵνα με διδάξῃς ὥνπερ οὔνεκ' ἐλήλυθα.

ΣΩΚΡΑΤΗΣ

ἦλθες δὲ κατὰ τί; *and you came for what?*

ΣΤΡΕΨΙΑΔΗΣ

βουλόμενος μαθεῖν λέγειν.

ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων

240

ἄγομαι, φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.

basket, and from thence think your high thoughts about the gods, if such thoughts you must have,' rejoins Strepsiades. The earth was not high enough. Supply (with the Scholiast) ἔδει καταφρονῆσαι αὐτοὺς after εἴπερ.

227—33. 'Yes,' says Socrates, 'for high aerial thoughts need high aerial place: the damp earth checks all such flight.'

228 μετέωρα.] Cf. v. 333, μετεωροφύνακας, v. 360, μετεωροσοφιστῶν.

230 λεπτήν...ὅμοιον.] In v. 741 the old man is bidden to loose τὴν φροντίδα λεπτήν. ὅμοιον=ὁμοιολεπτομερῇ, as the Scholiast says, 'a subtle element like itself.'

234 πάσχει δὲ.....κάρδαμα.] τὰ κάρδαμα τὴν τῶν παρακειμένων αὐτοῖς βοτάνων ὑγρότητα εἰς ἑαυτὰ ἔλ-

κοντα ξηρὰς αὐτὰς καταλείπει. Schol. πάσχει is used in its wider sense, and here nearly=ποιεῖ, for the cress in this comparison is analogous to the earth, which actively draws the moisture. Strictly however it means that the cress has the same πάθος, 'natural state, properties,' &c. as the earth.

236 ἡ φροντίς, κ.τ.λ.] Strepsiades makes, excusably enough, a strange jumble of Socrates' theory, and then comes to the point about his own schooling.

240 χρήστων.] Paroxytone, to distinguish it from the gen. plural of adj. χρηστός.

241 ἄγομαι, φέρομαι.] So in Eur. *Troad.* 1310, Hecuba says, ἀγόμεθα, φερόμεθα.

ΣΩΚΡΑΤΗΣ

πόθεν δ' ὑπόχρεως σαυτὸν ἔλαθες γενόμενος;

ΣΤΡΕΨΙΑΔΗΣ

νόσος μ' ἐπέτριψεν ἵππικῇ, δεινὴ φαγεῖν.
ἀλλὰ με δίδαξον τὸν ἕτερον τοῖν σοῖν λόγοιιν,
τὸν μηδὲν ἀποδιδόντα. μισθὸν δ' ὄντιν' ἂν
πράττη μ' ὁμοῦμαί σοι καταθήσειν τοὺς θεοὺς.

245

ΣΩΚΡΑΤΗΣ

ποῖον βασιλῆως; ποῖας ἀφαινας; ποῖων ὀδοναυτῶν;
ποίους θεοὺς ὁμεί σύ; πρῶτον γὰρ θεοὶ
ἡμῖν νόμισμ' οὐκ ἔστι.

ΣΤΡΕΨΙΑΔΗΣ

notice the dat. τῷ γὰρ ὁμνυτ'; ἢ *why what d' you swear by?*
σιδαρέοισιν, ὥσπερ ἐν Βυζαντίῳ;

ΣΩΚΡΑΤΗΣ

βούλει τὰ θεῖα πράγματ' εἰδέναι σαφῶς
ἅττ' ἐστὶν ὀρθῶς;

250

243 ἵππικῇ.] This is the ἵππερος of v. 74. δεινὴ φαγεῖν of course means 'grievous at devouring me,' eating me away, like some γάγγραινα or φαγέδαινα. Curiously enough the Scholiast misses this, saying only that δ. φ. means wasteful, expensive, and that indigestible food leads to disease.

247 ποίους θεοὺς.] The contemptuous use of ποῖος: cf. notes on *Ach.* 62, *Eg.* 32, 162.

248 νόμισμ' οὐκ ἔστι.] Socrates says that with his school gods are not an established thing, they don't believe in them (οὐ νομίζουσι θεοὺς), using probably νόμισμα in the earlier sense of 'something established by usage,' not in the later and limited sense of 'current coin.' Strepsiades takes it simply of actual coin. For the more general sense of νόμισμα cf. *Soph. Ant.* 296, οὐδὲν γὰρ ἀνθρώποισιν οἷον ἄργυρος κακὸν νόμισμ' ἐβλάσθε.

248, 249 τῷ γὰρ ὁμνυτ';...Βυζαντίῳ;] Strepsiades ought strictly to have said, either τίσιν δμνυτε θεοῖς; or τίνι χρῆσθε νομίσματι; but he confused the two, Schol. Or we might explain it thus: 'If you haven't got any gods, the common current coin for swearing by, what substitute have you? Is it something like the Byzantine base iron which does duty for a currency?' τῷ is the dative of the means or instrument, 'What have you got to swear by?' as if he had said, τῷ ὀρκῷ χρῆσθε. The accusative is the regular case for the deity sworn by. The Scholiast quotes from Plato the Comic writer, χαλεπῶς ἂν οἰκῆσαιμεν ἐν Βυζαντίῳ, ὅπου σιδαρέοισι νομίσμασι χρῶνται.

251 ἅττ' ἐστὶν ὀρθῶς;] 'What is the correct and true state of the case about the gods?' cf. *Eg.* 1027, ἐμοὶ γὰρ ἔστ' ὀρθῶς περὶ τούτου τοῦ κυνός.

ΣΤΡΕΨΙΑΔΗΣ

νῆ Δί', εἴπερ ἔστι γε. 25

ΣΩΚΡΑΤΗΣ

καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους,
ταῖς ἡμετέραισι δαίμοσιν;

ΣΤΡΕΨΙΑΔΗΣ

μάλιστά γε.

ΣΩΚΡΑΤΗΣ

κάθιζε τοῖνυν ἐπὶ τὸν ἱερὸν σκίμποδα.

255

ΣΤΡΕΨΙΑΔΗΣ

ἰδοὺ κάθημαι.

ΣΩΚΡΑΤΗΣ

τουτονὶ τοῖνυν λαβὲ
τὸν στέφανον.

ΣΤΡΕΨΙΑΔΗΣ

ἐπὶ τί στέφανον; οἴμοι, Σώκρατες,
ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε.

ΣΩΚΡΑΤΗΣ

οὐκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους
ἡμεῖς ποιούμεν.

ΣΤΡΕΨΙΑΔΗΣ

εἶτα δὴ τί κερδανῶ;

254 ταῖς ἡμετέραισι δαίμοσιν;] This is to express the emptiness of the Socratic speculations. Airy nothings are called νεφέλαι, καπνοί, σκιαί. Cf. v. 320, περὶ καπνοῦ στενολεσχέιν, and Soph. *Ant.* 1170, *Phil.* 746, καπνοῦ σκιά.

255 σκίμποδα.] Probably meant to suggest τρίποδα, the sacred tripod on which the Pythian priestess sat before giving the oracle.

258 ὥσπερ με, κ.τ.λ.] The order

is ὁρᾶτε ὅπως μὴ με, ὥσπερ τ. Ἀ., θύσετε. Sophocles in a play had represented Athamas garlanded and just about to be sacrificed. The story is given in the Scholiast, and in Herod. vii. 197.

259 ταῦτα πάντα.] The alteration to πάντας ταῦτα proposed by Seager is unnecessary. ἡμεῖς is emphatic: 'none of these rites (sitting, being garlanded, &c.) is ever dispensed with in our initiations.'

ΣΩΚΡΑΤΗΣ

λέγειν γενήσῃ τρίμμα, κρόταλον, παιπάλῃ.

260

ἀλλ' ἔχ' ἀτρεμί. *a dab at speaking*

ΣΤΡΕΨΙΑΔΗΣ

μὰ τὸν Δί' οὐ ψεύσει γέ με
καταπαττόμενος γὰρ παιπάλῃ γενήσομαι.

ΣΩΚΡΑΤΗΣ

εὐφημεῖν χρὴ τὸν πρεσβύτην καὶ τῆς εὐχῆς ὑπακούειν.

εὐφ v
metaph ὦ δέσποτ' ἄναξ, ἀμέτρῃτ' Ἀήρ, ὃς ἔχεις τὴν γῆν μετέωρον, *in space*
λαμπρός τ' Αἰθὴρ, σεμναί τε θεαὶ Νεφέλαι βροντησικέ-
ραυνοι, 265

ἄρθῃτε, φάνητ', ὦ δέσποιναι, τῷ φροντιστῇ μετέωροι.

ΣΤΡΕΨΙΑΔΗΣ

μήπω μήπω γε, πρὶν ἂν τοῦτ' ἐπ' ἔξωμαι, μὴ καταβρεχθῶ.
τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα. *ken the drenched.*

260 τρίμμα, κ. π.] Cf. *Av.* 431, τρίμμα, παιπάλῃ ὄλον· also τρίβων below, v. 869. And for κρόταλον, *Eur. Cycl.* 104, οἷδ' ἄνδρα κρόταλον. The metaphor in παιπάλῃ is exactly paralleled by ἄλῃμα, for which cf. *Soph. Aj.* 381, 390: and Homer has the compound adjective πολυπαίπαλος as an epithet of the Phoenicians. Strepsiades, finding himself as white as a miller, repeats παιπάλῃ in its literal sense. 'For speaking, you'll be made,' says Socrates, 'A dab, a rattle, the *very flower* of speakers. But steady, please! *S. Faith!* and there's no lie there: For, sprinkled thus, I shall be *very flour*.'

261 ἀτρεμί.] Meineke prefers ἀτρεμί. vulg. ἀτρέμας. In *Ran.* 315, both Dind. and Mein. have ἡρεμί.

263 εὐφημεῖν χρὴ, κ. τ. λ.] Cf. *Eg.* 1310, εὐφημεῖν χρὴ καὶ στόμα κλεῖν καὶ μαρτυριῶν ἀπέχεσθαι. The same metre is used here for the solemn invocation, as there for the majestic introduction of the renovated Demus.

ὑπακούειν.] Dindorf prefers ὑπακούειν here, ἐπακούσατε in v. 274; saying of ἐπακούειν, 'de diis potius dicitur preces exaudientibus quam de hominibus auscultantibus.'

264 ἀμέτρῃτ' Ἀήρ, κ. τ. λ.] There is a fragment of Euripides (*Fr.* 836, Dind.) illustrative of this: ὄρας τὸν ὑποῦ τόνδ' ἀπειρον αἰθέρα, καὶ γῆν πέριξ ἔχονθ' ὑγραῖς ἐν ἀγκάλαις τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν. Cicero translates it, *Nat. Deor.* II. 25, 'Vides sublime fustum immoderatum aethera, Qui terram tenero circumjectu amplectitur: Hunc summum habeto divom: hunc perhibeto Jovem.' In *Ran.* 793, Euripides prays, αἰθὴρ ἐμὸν βόσκημα.

265. Some of Wieland's hexameters represent well the sound and force of these lines, *e. g.* here the ending is well given by 'ihr donner-blitzende Wolken.'

267. Strepsiades here doubles his cloak, and puts it over his head.

268 τὸ δὲ μὴ.] 'To think that I didn't bring, or 'What a mistake 'twas that I didn't bring:' cf. *Ran.*

ΣΩΚΡΑΤΗΣ

ἔλθετε δῆτ', ὦ πολυτίμητοι Νεφέλαι, τῷδ' εἰς ἐπίδειξιν
 εἴτ' ἐπ' Ὀλύμπου κορυφαῖς ἱεραῖς χιονοβλήτοις κἀθήσθε, 270
 εἴτ' Ὀκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν ἴστατε Νύμφαις,
 εἴτ' ἄρα Νείλου προχοαῖς ὑδάτων χρυσέαις ἀρύτεσθε πρό-
 χουσιν,

ἢ Μαιώτιν λίμνην ἔχετ' ἢ σκόπελον νιφόεντα Μίμαντος
 ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι χαρεῖσαι.

ΧΟΡΟΣ

ἀέναοι Νεφέλαι, 275
 ἀρθῶμεν φανεραὶ δροσερὰν φύσιν εὐάγητον,
 πατρὸς ἀπ' Ὀκεανοῦ βαρυάχεος
 ὑψηλῶν ὀρέων κορυφὰς ἐπὶ
 δενδροκόμους, ἵνα ἴσῃτε. 280

741, τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀντίκρυσ. Sophocles speaks of an ἡλίσστερης κυνῆ, *Oed. Col.* 313.

270 Ὀλύμπου, κ.τ.λ.] The Scholiast quotes Homer's Οὐλυμπόνδ' ὅθι φασὶ θεῶν ἔδος ἔμμεναι; noting also that the highest summits keep the snow longest, and are carpeted by clouds.

271 Ὀκεανοῦ πατρὸς.] The ocean supplies all the moisture and rain. Schol.

Νύμφαις.] 'For the nymphs.' The Clouds may be said to arrange and commence the dance *for* the ocean nymphs just as well as *with* them. 'Male *σὺν* Νύμφαις interpretatur scholiasta.' Dind.

272 εἴτ' ἄρα, κ.τ.λ.] There is much variety of reading here. Νείλου 'ν προχοαῖς for Ν. πρ. is Meineke's. He also has ἀρύεσθε, not ἀρύτεσθε, and πρόχοισιν for πρόχουσιν. Dindorf retains πρόχουσιν here, and says that it is confirmed by Eur. *Ion.* 434, which however is in the *Poetae Scenici*. χρυσέαις πρόχοισιν. The order of the words is, 'Or if at the out-flow of the waters of the Nile ye are drawing (water) with golden pifchers.'

273 Μίμαντος.] Cf. Hom. *Od.* γ. 372, ἡμερόεντα Μίμαντα. It was a mountain in Thrace.

275. The Clouds are heard afar, and perhaps dimly seen, wreathed in something vapoury, which they afterwards lay aside, and come on like *θνηταὶ γυναῖκες*.

276 ἀρθῶμεν, κ.τ.λ.] Hermann's order of taking the words here seems right: 'Let us rise, bright with our dewy nature.' The exact meaning and derivation of *εὐάγητον* is not easy to determine. L. and S. give it either from *εὐαγής*, 'conspicuous,' or from *εὐαγής*, 'supple;' but it looks like a verbal adjective. Others take it as Doric for *εὐήγητος*, 'easily guided, easily moved,' which does not differ far from the Scholiast's *πανταχῇ φερομένην. εὐκίνητον τοιοῦτον γὰρ τὸ ὕδωρ*. The particles of a fluid or vapour move freely among each other. The αῖ is long, as is shewn by the antistrophe *εὐάνδρον γὰν*.

277 βαρυάχεος.] Cf. 'the hollow-bellowing ocean.' Tennyson.

280 ἵνα.] ὅθεν, ἀφ' ὧν ἔστιν ἰδεῖν τὰ πόρρω. Schol. 'Where sitting, we thence look upon,' &c.

ΧΟΡΟΣ

παρθένοι ὄμβροφόροι, ὅ τ' ἐλπιπαρὰι καὶ ῥοστέφανοι.
 ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὐάνδρου γὰρ 300
 Κέκροπος ὀψόμεναι πολυήρατον *with its godly sons.*
 οὐ σέβας ἀρρήτων ἱερῶν, ἵνα
 μύστοδόκος δόμος.
 ἐν τελεταῖς ἀγίαῖς ἀναδείκνυται,
 οὐρανίοις τε θεοῖς δωρήματα, 305
 ναοὶ θ' ὑπερεφεῖς καὶ ἀγάλματα,
 καὶ πρόσοδοι μακάρων ἱερώταται, *the in temple of procession not*
 εὐστέφανοί τε θεῶν θυσίαι θαλίαί τε, *revenue.*
 παντοδαπαῖς ἐν ὥραις, 310
 ἥρι τ' ἐπερχομένῳ Βρομία χάρις,
 εὐκελάδων τε χορῶν ἐρεθίσματα,

with song (to sing):' there was a sort of preliminary hum or buzzing before they broke out into song. Meineke's text will be, 'The goddesses are rousing (lit. there is being roused of the goddesses) a mighty swarm of song (=song as of a swarm).'

300 λιπαρὰν.] Cf. *Eg.* 1329, *Ach.* 640. Pindar had given it this name. *Isthm.* II. 30, *Nem.* IV. 29, and in a fragment quoted by the Scholiast here, *λιπαρὰ καὶ αἰδύμοι*, 'Ελλάδος ἔρεσμα, κλειναὶ Ἀθῆναι.

302 οὐ σέβας ἀρρ.] *σέβας* ἱερῶν = *σεβαστὰ ἱερά*, 'the worshipful unutterable rites,' the Eleusinian mysteries.

305 οὐρανίοις τε θ. δ.] 'And where there are gifts to the gods of heaven,' no less than to those beneath the earth, as Demeter. This is added (says the Scholiast) to shew the great devoutness of Athens; other cities honour each their special god, Athens honours all. Thus St Paul testifies (*Act. Apost.* xvii. 22) to the Athenians as *δαιοδαίμονεστεροι* and to the city as *κατείδωλον πάσαν*.

307 πρόσοδοι.] Cf. *Pac.* 396, *καὶ σε θυσίαισιν ἱεραῖσι προσοδαῖς τε*

μεγάλοις διάπαντος, ὦ δέσποτ', ἀγαλοῦμεν αἶν, and *An.* 854, *προσόδια... προσιέναι θεοῖσιν*. The Scholiast explains *θηρσκειὰ περὶ τοὺς βωμοὺς καὶ προσελεύσεις*. Processions, &c. would be πρόσοδοι. Herodotus (II. 58) joins *πανηγύρεις, πομπὰς, προσαγωγὰς*.

310 παντοδαπαῖς ἐν ὥραις.] This multitude of sacrifices and amusements is illustrated and confirmed by Pericles' speech (*Thuc.* II. 38): *καὶ μὴν καὶ τῶν πόνων πλείστας ἀναπαύλας τῇ γνώμῃ ἐπορισάμεθα, ἀγῶσι μὲν γε καὶ θυσίαις διητησίῳις νομίζοντες*, *ἰδίαις δὲ κατασκευαῖς εὐπρέπειν, ὧν καθ' ἡμέραν ἢ τέρψις τὸ λυπηρὸν ἐκπλήσσει*.

311 Βρομία χάρις.] 'The joy or delight of Bromius,' the joyous festival of Dionysus. The great Dionysia are chiefly meant, which took place about the 12th of Elaphebolion, answering to the beginning of our March. Cf. *Thuc.* v. 20, *ἡμεῖς ἥρι ἐκ Διονυσίων εὐθὺς τῶν ἀστικῶν*. There were contests both of comedy and tragedy then, and a general gathering of the allies and of strangers. Cf. v. 609 of this play.

312 ἐρεθίσματα.] The Scholiast and one commentator confound ἐρέ-

καὶ Μούσα βαρύβρομος αὐλῶν.

ΣΤΡΕΨΙΑΔΗΣ

πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσου, τίνες εἶσ', ὦ Σώ-
κρατες, αὐται

αἱ φθεγξάμεναι τοῦτο τὸ σεμνόν; μὼν ἡρῶναί τινές εἰσιν; 315

ΣΩΚΡΑΤΗΣ

ἥκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀνδράσιν ἀργοῖς·
αἵπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχουσι
καὶ τερατείαν καὶ περίλεξιν καὶ κρούσιν καὶ κατάληψιν.

'*hroodigiousness.*'

ΣΤΡΕΨΙΑΔΗΣ *how to smite & how to catch.*

ταῦτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγμ' ἡ ψυχὴ μου πεπότηται,
καὶ λεπτολογεῖν ἤδη ζητεῖ καὶ περὶ καπνοῦ στενωλεσχεῖν, 320
καὶ γνωμιδίῳ γνώμην νύξας' ἐτέρῳ λόγῳ ἀντιλογησάι·
ὥστ' εἴ πως ἔστιν, ἰδεῖν αὐτὰς ἤδη φανερώς ἐπιθυμῶ.

ΣΩΚΡΑΤΗΣ

βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθ'. ἤδη γὰρ ὁρῶ κατιούσας

nb. gender.

θισμα and ἔρισμα. ἐρέθω, ἐρεθίζω, ἔρις are probably akin, but are certainly kept distinct in use. To illustrate ἐρ. χορῶν cf. Theocr. XXI. 21, ἤρεθον ὥδαν; and Eur. *Bacch.* 148, ὀρόμω καὶ χοροῖς ἐρεθίζων. But it may be either 'the stirrings up of choruses,' or 'the stirring caused by choruses,' i. e. 'the soul-stirring strains of the voiceful choirs,' and in χορὸς dance as well as song is no doubt included.

313 βαρύβρομος.] Cf. Eur. *Hel.* 1351, βαρύβρομον αὐλόν; and Catull. *Atys*, 22, tibicen ubi canit Phryx curvo grave calamo.

315 ἡρῶναι.] Compare ἡθέων for ἡθέων, Soph. *Oed. Tyr.* 18.

316 ἀργοῖς.] τοῖς φιλοσόφοις καὶ ποιηταῖς οἱ μὴδὲν ἄλλο μεταχειρίζονται ἢ περὶ λόγων σχολάζουσιν. Schol.

317 γνώμην.] 'Sententiousness, maxims.' Cf. *Eg.* 1379, γνωμοτυπικός; *Ran.* 877, ἀνδρῶν γνωμοτύπων, and below, v. 950.

318 τερατείαν.] The art of saying things παράδοξα, and such as will rouse wonder in one's hearers. περίλεξις is περιττολογία, 'round-about speaking,' 'verboseness,' Walsh. κρούσις is best explained by the passage referred to above from *Eg.* 1379, 80, καὶ σαφὲς καὶ κρουστικός, καταληπτικός τ' ἄριστα τοῦ θορυβητικοῦ; without any necessary reference to κρουσιμετρέειν or παρακρούειν. Walsh translates the two last nouns 'pulsion and prension,' rightly supposing that they were 'designedly obscure words by way of a hit at the pedantry of the philosopher.'

319 ταῦτ' ἄρ'.] The same use as in *Acharn.* 90, *Eg.* 125, and vv. 335, 350 of this play.

321 γνωμιδίῳ, κ.τ.λ.] To meet maxim with maxim, and logic with logic.

323 Πάρνηθ'.] Parnes, as a mountain, was a natural place to look to for clouds; but of course

ἡσυχῇ αὐτάς.

ΣΤΡΕΨΙΑΔΗΣ

φέρε, ποῦ ; δείξον.

ΣΩΚΡΑΤΗΣ

χωροῦσ' αὐται πάνυ πολλαί,
διὰ τῶν κοίλων καὶ τῶν δασέων, αὐται πλάγμαι.

ΣΤΡΕΨΙΑΔΗΣ

ὥς οὐ καθορῶ.

τί τὸ χρέμα ; 325

ΣΩΚΡΑΤΗΣ

παρὰ τὴν εἴσοδον.

ΣΤΡΕΨΙΑΔΗΣ

ἤδη νυνὶ μόλις οὕτως.

ΣΩΚΡΑΤΗΣ

νῦν γέ τοι ἤδη καθορᾶς αὐτάς, εἰ μὴ λημᾶς κολοκύνταις.

ΣΤΡΕΨΙΑΔΗΣ

νὴ Δί' ἔγωγ', ὦ πολυτίμητοι, πάντα γὰρ ἤδη κατέχουσιν.

ΣΩΚΡΑΤΗΣ

ταύτας μέντοι, σὺ θεὰς οὔσας οὐκ ἤδης οὐδ' ἐνόμιζες ;

ΣΤΡΕΨΙΑΔΗΣ

μὰ Δί', ἀλλ' ὁμίχλην καὶ δρόσον αὐτάς ἡγούμεν καὶ κα-
πνὸν εἶναι.

330

they did not depend on the chance clouds which might be there: indeed, as Walsh shews, they could not have seen the mountain.

326 παρὰ τὴν εἴσοδον.] Cf. *Av.* 296, οὐκ ἰδεῖν ἔπ' ἔσθ' ὑπ' αὐτῶν πετομένων τὴν εἴσοδον, when the chorus of birds come in. The Scholiast there tells us εἴσοδος λέγεται ἢ ὁ χοὺς εἰσεῖσιν ἐν τῇ σκηνῇ. The chorus seem to have poured in much in the same way in both plays, for in *The Birds* it is said ὦναξ Ἀπολλὸν τοῦ νέφους, ἰοῦ, ἰοῦ, κ.τ.λ., and here

v. 328, πάντα γὰρ ἤδη κατέχουσιν.

327 λημᾶς κολοκύνταις.] *Λήμη* δέ ἐστι τὸ πεπηγὸς δάκρυον. Schol. And *λημᾶν* χύτραις καὶ κολυκύνταις was (Hesychius says) a proverb, ἐπὶ τῶν ἀμβλυωτῶντων πάνυ. Cf. *Plut.* 581, ἀλλ' ὦ κρονικαῖς λήμαις δυντῶς λημῶντες τὰς φρένας ἀμφω.

329 ἡδης.] Meineke has ἡδησθ', and in *Eccl.* 551 it is ἡδησθα. ἡδης is certainly purer Attic than ἡδεις, which some MSS. have here: whether it is necessary to adopt always the form in -θα seems uncertain.

ΣΩΚΡΑΤΗΣ

οὐ γὰρ μὰ Δί' ἀλλ' ἴσθ' ὅτι πλείστους αὐται βόσκουσι
σοφιστὰς,

θουριομάντεις ἱατροτέχνας σφραγιδονυχαργοκομήτας,
κυκλίων τε χορῶν ἀσματοκάμπτας, ἄνδρας μετεωροφένakas,
οὐδὲν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μουσοποιοῦσιν.

ΣΤΡΕΨΙΑΔΗΣ

ταῦτ' ἄρ' ἐποιοῦν ὑγρῶν Νεφέλῶν στρεπταιγλᾶν δάϊον
ὄρμαν, 335

πλοκάμους θ' ἑκατογκεφάλα Τυφῶ, πρημαινούσας τε θυέλλας,

331 οὐ γὰρ μὰ Δί' ἀλλ' ἴσθ'.] This is preferable to the common *οἶσθ' ὅτι*, which, as Hermann says, probably arose from *ἀλλὰ* dropping out and then *ὅτι* being written, to mend the metre. The common reading would mean, 'Why, don't you know that these clouds feed sophists?' which Strepsiades could hardly be supposed to know. The reading adopted means, 'No, they're not merely that (*ὁμίχλη, κ.τ.λ.*) but know that they, &c.'

332 θουριομάντεις.] 'Thurian seers,' *i. e.* seers like Lampon, one of the leaders of an Athenian colony to Thurium. He was a bit of a rogue, cf. *Av.* 521, *ὅταν ἐξαπατᾷ τι*; and the Scholiast there tells us that he got public commons in the prytaneum, which may give force to *βόσκουσι* here. The clouds are the patrons of soothsayers, augurs, &c. because these draw their omens from heaven and the flight of birds.

ἱατροτέχνας.] Such doctors were publicly supported and fed. Bergler quotes from Hippocrates, *οὐκ ἐλάχιστον μέρος ξυμβάλλεται ἀστρονομίῃ εἰς ἱητρικὴν*.

σφραγιδονυχαργοκομήτας.] Photius' lexicon seems to explain the word as, 'ἀργοκομήται with rings of onyx stone.' And then *ἀργοκομήται* might be 'lazy long-haired fellows,' or 'bright-haired, oily-locked;' *ἀργόθριξ* is a compound found in the Anthology. The Scholiast first ex-

plains, 'with rings right up to and over the nails,' but then says, 'taking care of the nails, and paring them every day to make them very bright,' joining *δονυχαργο*. The notion of fop or coxcomb results, however we divide the word; and the whole line should probably be taken as applied to one set, fashionable quacks who combine pills and prophecy, and swell it about with fingers well-beringed and long hair.

333 κυκλίων τε χ.] Dithyrambic poets. Cf. *Av.* 1403, *κυκλιοδιᾶσκαλον*, and *Pac.* 829, where Trygaeus in mid-air lights on *ψυχὰς δὺ ἢ τρεῖς διθυραμβοδιδασκάλων*. For *κάμπτειν* of music cf. v. 969, *κάμψειν τινα καμπήν*.

335. I now (says St.) know why these poets sang of the clouds in such fine language: for their airy metaphors they got right solid payment. The Scholiast names Philoxenus as responsible for one of these phrases.

336 πλοκάμους.] Some poet had called the clouds *πλ. ἐ. τ.* The Lat. 'cirrus' is now applied to a certain form of cloud. For *ἐκ. Τυφῶ* cf. Aesch. *Prom. Vinct.* 352, *δαῖον τέρας ἑκατογκάρηνον Τυφῶνα θοῦρον*.

πρημαινούσας.] Perhaps this should be 'swelling' or 'bursting' rather than 'blowing hard,' as L. and S. give it. Compare *πρήθειν* and *πρηστήρ*; and vv. 404—407.

εἴτ' ἀερίας διεράς γαμψοὺς οἰωνοὺς ἀερονηχεῖς,
ὄμβρους θ' ὑδάτων δροσερὰν Νεφέλᾱν· εἴτ' αὐτ' αὐτῶν
κατέπινον

like κεστρῶν τεμάχη μεγαλῶν ἀγαθῶν, κρέα τ' ὀρνίθεια κιχηλῶν.

ΣΩΚΡΑΤΗΣ

διὰ μέντοι τάσδ' οὐχὶ δικαίως;

ΣΤΡΕΨΙΑΔΗΣ

λέξον δὴ μοι, τί παθοῦσαι, 340
εἴπερ Νεφέλαι γ' εἰσὶν ἀληθῶς, θνηταῖς εἴξασι γυναιξιν;
οὐ γὰρ ἐκείναι γ' εἰσὶ τοιαῦται.
πολλοὶ γὰρ ὥς εἴξασιν,

ΣΩΚΡΑΤΗΣ

φέρε, ποῖαι γάρ τινές εἰσιν;

ΣΤΡΕΨΙΑΔΗΣ

οὐκ οἶδα σαφῶς· εἴξασιν δ' οὖν ἐρίοισιν πεπταμένοισι,
πειρ. βαν βαντ. πετανόμι
floating flocks.

337 ἀερίας διεράς.] So Reisig reads. Vulg. ἀερίας, διεράς, in which there is nothing uncommon or that sounds dithyrambic: nor is Brunck's ἀερίους, διερούς satisfactory. The reading adopted is also taken by Walsh: 'crook-taloned air-swimming fowls of the watery realm of heaven.' The substantival use of ἀερία is curious; but so the phrase ought to be, that it may be instanced at all.

338 αὐτ' αὐτῶν.] Cf. *Eg.* 1345, εἴτ' ἐξαπατήσας σ' ἀντὶ τούτων ᾤχετο.

339 κρέα τ' ὀ. κ.] Hermann refers to *Ran.* 553, καὶ κρέα γε πρὸς τούτοις, and *Pac.* 1282, βοῶν κρέα καὶ χενας ἔππων, for the α in κρέα. The Doric form *κιχηλῶν* is noticed by Eustathius; and is used here in imitation and ridicule of the dithyrambic writers.

340 διὰ μέντοι τάσδ' ὀ. δ.] Mitchell in his note on Cumberland's translation makes Socrates say that 'such luxuries were ill-deserved for such bombastical performances;' and in his edition explains it, 'Do they not justly praise them in return for their

dinners?' Both renderings are wrong. Socrates means to assent to Strepsiades, and says, 'Yes, indeed, and are they not deservedly thus paid for their court to these goddesses: do not goddesses like these, praised in such terms, full well earn for them their dinners?' διὰ τάσδε (ἐπαινουμένας) οὐχὶ δικαίως (καταπίνουσι);

340 τί παθοῦσαι... εἴξασι γ.] 'What ails the clouds, to become like women?' Cf. *Ach.* 826, and the note there on τί μαθῶν. The distinction between τί μαθῶν and τί παθῶν may always be brought out, the former (as L. and S. say) referring to a μάθος (something founded on reason, judgment, instruction, teaching); the latter to a πάθος (a feeling state, impulse, or external influence). Yet of course the questioner may generally use either at pleasure.

341 εἴξασιν.] For the form cf. *Eur. Hel.* 497.

342 ἐκείναι γ.] 'Those in the heavens.'

343 δ' οὖν.] MS. Rav. has γοῦν, which might, as far as the sense is concerned, stand: 'it's not women

κούχ' ἢ γυναιξίν, μὰ Δί', οὐδ' ὅτιοῦν αὐται δὲ ῥίνας ἔχουσιν.

ΣΩΚΡΑΤΗΣ

ἀπόκριναί νυν ἄττ' ἂν ἔρωμαι.

ΣΤΡΕΨΙΑΔΗΣ

λέγε νυν ταχέως ὅ τι βούλει. 345

ΣΩΚΡΑΤΗΣ

ἦδη ποτ' ἀναβλέψας εἶδες νεφέλην Κενταύρω ὁμοίαν
ἢ παρδάλει ἢ λύκῳ ἢ ταύρῳ;

ΣΤΡΕΨΙΑΔΗΣ

νὴ Δί' ἔγωγ'. εἶτα τί τοῦτο;

ΣΩΚΡΑΤΗΣ

γίγνονται πάνθ' ὅ τι βούλονται· κατ' ἣν μὲν ἴδωσι κομήτην,
ἄγριόν τινα τῶν λασίων τούτων, οἶόν περ τὸν Ξενοφάντου, ^{the shape of}
σκώπτουσαι τὴν μανίαν αὐτοῦ Κενταύροις ἤκασαν αὐτάς. ^{persons, of the present day.}

ΣΤΡΕΨΙΑΔΗΣ

τί γὰρ, ἣν ἄρπαγα τῶν δημοσίων κατίδωσι Σίμωνα, τί
δρῶσιν; 351

at any rate, but wool or the like, that the clouds resemble.'

344 ῥίνας.] And probably conspicuous noses (says Wieland), as was usual on actors' masks.

346. Porson brings two similar passages in Shakspeare, *Hamlet*, Act III. end of Sc. 2, '*Ham.* Do you see yonder cloud that's almost in shape of a camel? *Pol.* By the mass, and 'tis like a camel, indeed. *Ham.* Methinks it is like a weasel. *Pol.* It is backed like a weasel. *Ham.* Or like a whale. *Pol.* Very like a whale.' And *Antony and Cleopatra*, Act IV. Sc. 14, 'Sometimes we see a cloud that's dragonish; A vapour sometime like a bear or lion, A tower'd citadel, a pendent rock, A forked mountain, or blue promontory with trees upon 't, that nod unto the world, And mock our eyes with air: thou hast seen these signs; They are black vesper's pageants.' And Dobree adds the fol-

lowing, from Jeremy Taylor's *Worthy Communicant*, p. 8, 'We sometimes espie a bright cloud form'd into an irregular figure: when it is observed by unskilful and fantastic travellers, it looks like a centaure to some, and as a castle to others: some tell that they saw an army with banners and it signifies war; but another wiser than his fellow says it looks for all the world like a flock of sheep, and foretells plenty; and all the while it is nothing but a shining cloud, by its own mobility and the activity of the wind cast into a contingent and inartificial shape.'

349. τὸν Ξενοφάντου.] Hieronymus, a dithyrambic poet. Cf. *Ach.* 338, λαβὲ δ' ἐμοῦ γ' ἕνεκα παρ' Ἱερωνύμου σκοτοδασυπυκνότηριχά τω' Ἀἶδος κυνήν, where the Scholiast says, ἐκωμωδεῖτο ὡς πᾶν κομῶν.

351 Σίμωνα.] Cf. v. 399. The Scholiast quotes of him from Eupolis, ἐξ Ἡρακλείας ἀργύριον ὑφέλετο.

ΣΩΚΡΑΤΗΣ

ἀποφαίνουσαι τὴν φύσιν αὐτοῦ λύκοι ἐξαίφνης ἐγένοντο.

ΣΤΡΕΨΙΑΔΗΣ

ταῦτ' ἄρα, ταῦτα Κλεώνυμον αὐται τὸν ῥίψασπιν χθὲς
ἰδοῦσαι,
ὅτι δειλότατον τοῦτον ἑάρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο.

ΣΩΚΡΑΤΗΣ

καὶ νῦν γ' ὅτι Κλεισθένη εἶδον, ὀρᾷς, διὰ τοῦτ' ἐγένοντο
γυναικες. 355

ΣΤΡΕΨΙΑΔΗΣ

χαίρετε τοίνυν, ὦ δέσποιναι· καὶ νῦν, εἵπερ τινὶ κάλλω,
οὐρανομήκη ῥήξατε κάμοι φωνήν, ὦ παμβασίλειαι.

ΧΟΡΟΣ

χαῖρ', ὦ πρεσβῦτα παλαιογενές, θηράτ' ἀ λόγων φιλομούσων· accomplished
σύ τε, λεπτοτάτων λήρων ἱερεῦ, φράζε προδὸς ἡμῶς ὅ τι
χρήξεις·

οὐ γὰρ ἂν ἄλλω γ' ὑπακούσαιομεν τῶν νῦν μετεωροσο-
φιστῶν 360

πλὴν ἢ Προδίκω, τῷ μὲν σοφίας καὶ γνώμης οὔνεκα, σοὶ δὲ,
ὅτι βρενθύει τ' ἐν ταῖσιν ὁδοῖς καὶ τῷ φθαλμῷ παραβάλλεις,

353 ταῦτ' ἄρα.] This line should of course be given to Strepsiades, not continued to Socrates as in *Poet. Scen.* (1846). For Cleonymus cf. *Ach.* 88, *Eg.* 1372, *Vesp.* 592, Κολακῶνυμος ἀσπιδάποβλής.

354 ἔλαφοι.] Cf. *Hom. Il.* a. 225, οἶνοβαρές, κυνὸς ὄμματ' ἔχων, κραδίην δ' ἐλάφοιο.

355 Κλεισθένη.] Cf. *Ach.* 118, *Eg.* 1374.

357 οὐρανομήκη.] A big word, repeated in v. 459. Aeschylus uses it (*Ag.* 92) of a flame, ἄλλη δ' ἄλλοθεν οὐρανομήκης λαμπὰς ἀνίσχει. Aristotle seems to have thought it rather bombastic, but allowable sometimes, συγγνώμη γὰρ ὀργιζομένων κακὸν φάναι οὐρανόμενες ἢ πελώριον.

Rhet. III. 7.

361 Προδίκω.] Best known for his work on the choice of Hercules; cf. *Xen. Mem.* II. I. 21. Cf. also *Plat. Cratyl.* 384; *Protag.* 341. In *Av.* 694 the chorus of birds scout his teaching περὶ τῶν μετεώρων: and the praise given to him here by the chorus of clouds is of course in their character as Socratic sophists.

362 βρενθύει.] Cf. *Plat. Symp.* 221 B, ἔπειτα ἐμοιγε ἐδόκει, ὦ Ἀριστόφανες, τὸ σὸν δὴ τοῦτο, καὶ ἐκεῖ διαπορεύεσθαι ὥσπερ καὶ ἐνθάδε βρενθύμενος καὶ τῷ φθαλμῷ παραβάλλων, ἡρέμα παρασκοπῶν καὶ τοὺς φίλους καὶ τοὺς πολεμίους, δῆλος ὡς παντὶ καὶ πάνι πόρρωθεν ὅτι εἰ τίς ἀνέται τούτου τοῦ ἀνδρὸς μάλα ἐρρωμένως

κάνυπόδητος κακὰ πόλλ' ἀνέχει κάφ' ἡμῖν σεμνοπροσωπεῖς.

sans culottes - tho' that is lit. breech-less.

ΣΤΡΕΨΙΑΔΗΣ

ὦ Γῆ τοῦ φθέγματος, ὡς ἱερὸν καὶ σεμνὸν καὶ τερατώδες.

ΣΩΚΡΑΤΗΣ

αὐται γάρ τοι μόναι εἰσὶ θεαί· τᾶλλα δὲ πάντ' ἐστὶ
φλύαρος.

365

ΣΤΡΕΨΙΑΔΗΣ

ὁ Ζεὺς δ' ἡμῖν, φέρε, πρὸς τῆς Γῆς, οὐλύμπιος οὐ θεὸς
ἐστίν;

ΣΩΚΡΑΤΗΣ

ποῖος Ζεὺς; οὐ μὴ ληρήσεις· οὐδ' ἔστι Ζεὺς.

that d'you mean by Zeus?

ΣΤΡΕΨΙΑΔΗΣ

what there is no Zeus.

τί λέγεις σύ;

ἀλλὰ τίς ἔει; τουτὶ γὰρ ἔμοιγ' ἀπόφηναι πρῶτον ἀπάντων.

ΣΩΚΡΑΤΗΣ

αὐται δῆπον· μεγάλοις δέ σ' ἐγὼ σημείοις αὐτὸ διδάξω.

φέρε, ποῦ γὰρ πώποτ' ἄνευ Νεφελῶν ὕοντ' ἤδη τεθέασαι;

καίτοι χρῆν αἰθρίας ἔειν αὐτὸν, ταύτας δ' ἀποδημεῖν. 371

per Sudium.

ΣΤΡΕΨΙΑΔΗΣ

νῆ τὸν Ἀπόλλω, τοῦτό γέ τοι δὴ τῷ νῦν λόγῳ εὖ προσέφυσας·

ἀμυνεῖται. The word is again used, *Pac.* 26, of the beetle giving itself airs. Socrates' bearing must have been stately; his eyes giving quiet but dangerous sidelong glances, without his deigning to turn the head. ταυρηδὸν ὄρεῖς, Schol.

363 *κάνυπόδητος κ. π. ἀ.*] In the *Symposium* (p. 220) instances of Socrates' hardness are given, especially that *ἀνυπόδητος διὰ τοῦ κρυστάλλου ῥῆον ἐπορεύετο ἢ οἱ ἄλλοι ὑποδεμένοι.*

365 *αὐται γάρ τοι.*] MS. Rav. *μοι;* but *τοι* is the better; '(their voice may well be ἱερὸν κ.τ.) for these are your only true goddesses,' &c.

368 *τίς ἔει;*] Commonly in Greek the nominative to *ἔει* is left unex-

pressed, but sometimes it is *θεὸς* (Herod. II. 13), or *Ζεὺς*, as *ἔει μὲν ὁ Σδεὺς ἐκ δ' ὀρανῶ μέγας χειμῶν* in Alcaeus. Strepsiades says, 'What! no Zeus? but we say, "he rains:" who rains?'

371 *καίτοι χρῆν.*] Similarly Lucretius (VI. 400) argues that it is not Jove that thunders: 'Denique cur numquam caelo jactit undique puro Juppiter in terras fulmen sonitusque profundit.'

αἰθρίας.] Dindorf quotes an instance of *αἰθρίας* from Cratinus. Cf. *Plut.* 1129 for *αἰθρίαν*.

372 *τοι δὴ τῷ νῦν.*] Porson's correction for *τοι τῷ νυν*.

προσέφυσας.] ἤρμους, Gl. Cf.

καίτοι πρότερον τὸν Δι' ἀληθῶς ὤμην διὰ κοσκίνου οὐρεῖν.
ἀλλ' ὅστις ὁ βροντῶν ἐστὶ φράσον' τοῦτό με ποιεῖ τετρε-
μαίνειν.

ΣΩΚΡΑΤΗΣ

αὐται βροντῶσι κυλινδόμεναι.

ΣΤΡΕΨΙΑΔΗΣ

τῷ τρόπῳ, ὃ πάντα σὺ τολμῶν; 375

ΣΩΚΡΑΤΗΣ

ὅταν ἐμπλησθῶς ὕδατος πολλοῦ κἀναγκασθῶσι φέρεσθαι
π.β. κατακρημνόμεναι πλήρεις ὄμβρου, δι' ἀνάγκην εἴτα βαρεῖαι
εἰς ἀλλήλας ἐμπίπτουσιν ῥήγνυνται καὶ παταγοῦσιν.

ΣΤΡΕΨΙΑΔΗΣ

ὁ δ' ἀναγκάζων ἐστὶ τίς αὐτὰς, οὐχ ὁ Ζεὺς, ὥστε φέρεσθαι;

ΣΩΚΡΑΤΗΣ

ἥκιστ', ἀλλ' αἰθέριος δῖνος.

ΣΤΡΕΨΙΑΔΗΣ

Δῖνος; τουτί μ' ἐλελήθειν, 380

Aesch. *Supp.* 276, ταῦτ' ἀληθῆ πάν-
τα προσφύσω λόγῳ. 'You clinch
this well' may give the sense, though
not with the same metaphor from
the close clinging of what has growth
or life.

376—8 ὅταν...παταγοῦσιν.] An
account of thunder something like
that of Epicurus, who says it is
caused κατὰ ῥήξεις νεφῶν καὶ δια-
στάσεις, and more intelligible than
Aristotle's in Bk. II. c. 9 of his *Me-
teorologica*.

377 ὄμβρου, δι' ἀνάγκην εἴτα.]
'When they are water-laden and
forced to move...they then, coming
into collision, burst perforce with a
noise.' This seems the best order-
ing of the words: δι' ἀνάγκην is
taken with ῥήγνυνται; cf. v. 405, δι'
ἀνάγκης ῥήξας.

379. Yes, but your 'forced' and
'perforce' don't get rid of the ques-
tion, who is the 'forcing agent'? the

νεφεληγερέτης up aloft, who makes
them 'move on.'

380 δῖνος.] Socrates means by δῖ-
νος 'a whirling round,' a principle of
circular motion, which, as some old
philosophers thought, governed the
universe. Lucretius expresses this
by 'turbo' and 'caeli turbo,' Bk. VI.
624, 632. Strepsiades does not un-
derstand what he means by his new
prime mover, but it is doubtful whe-
ther here (as the Schoiast supposes)
he understands δῖνος in its later sense
of a pitcher. δῖνος sounded perhaps
to Strepsiades as if it might be a
proper name of a deity, being not
very unlike the oblique cases of
Ζεὺς; cf. v. 826. Euripides took up
with the 'dinetic' theories apparently;
cf. *Alcest.* 244, οὐράναι δῖναι νεφέλας
δρομαλον. Compare also Eur. *Phoe-
niss.* 163, ἀνεμώκεος δρόμον νεφέλας
with ἀνεμώκεσι δῖναις of our poet in
Av. 697.

ὁ Ζεὺς οὐκ ὦν, ἀλλ' ἀντ' αὐτοῦ Δίνος νυνὶ βασιλεύων.
ἀτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς μ' ἐδίδαξας.

ΣΩΚΡΑΤΗΣ

οὐκ ἤκουσάς μου τὰς Νεφέλας ὕδατος μεστὰς ὅτι φημί
ἐμπιπτούσας εἰς ἀλλήλας παταγεῖν διὰ τὴν πυκνότητα;

ΣΤΡΕΨΙΑΔΗΣ

φέρει τουτὶ τῷ χρῇ πιστεύειν;

ΣΩΚΡΑΤΗΣ

ἀπὸ σαυτοῦ ἴγῳ σε διδάξω. 385
ἤδη ζωμοῦ Παναθηναίοις ἐμπλησθεῖς εἴτ' ἐταράχθης,
τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορκορύγησεν;

ΣΤΡΕΨΙΑΔΗΣ

νὴ τὸν Ἀπόλλω, καὶ δεινὰ ποιεῖ γ' εὐθύς μοι, καὶ τετάρ-
ρακται

χῶσπερ βροντὴ τὸ ζωμίδιον παταγῇ καὶ δεινὰ κέκραγεν
ἀτρέμας πρῶτον παππᾶξ παππᾶξ, κᾶπειτ' ἐπάγει πα-
παπαππᾶξ, 390

χῶταν χέζω, κομιδῇ βροντᾷ παπαπαππᾶξ, ὥσπερ ἐκείναι.

ΣΩΚΡΑΤΗΣ

σκέψαι τοίνυν ἀπὸ γαστριδίου ^{no ὄρεται ἵκαν, that, always, is, etc. 8.} τυννόντου οἷα πέπορδας
τὸν δ' αέρα τόνδ' ὄντ' ἀπέραντον, πῶς οὐκ εἰκὸς μέγα
βροντᾶν;

ΣΤΡΕΨΙΑΔΗΣ

ταῦτ' ἄρα καὶ τῶνόματ' ἀλλήλοιν, βροντὴ καὶ πορδὴ, ὁμοίω.

ἐλελήθειν.] So Meineke, adding the ν paragogic to the vulg. ἐλελήθη. Dindorf has ἐλελήθη. The purest Attic in this tense is probably -η (-εα), -ης (-εας), -ει, -ειν (-εε, -εεν).

381 ὁ Ζεὺς οὐκ ὦν.] Strepsiades, no doubt, knew the commonly received succession: Uranus, Cronus, Zeus (cf. Aesch. Ag. 168—172; Prom. Vinc. 957): but the last death and accession had escaped him.

387 διεκορκορύγησεν.] κορκορυγή is said to be properly used of this intestinal rumbling: in Pac. 991 it

is used in the plural of the din of war.

394 ταῦτ' ἄρα.] It is plainly best to give this line to Strepsiades. Cf. above vv. 335, 353.

ὁμοίω.] ἐπαίξε παρὰ τὸ ὁμοιοκατάληκτον. Schol. This ὁμοιότης may not be at once clear. Walsh remarks that 'a kind of rhyme was much used in the old Spanish theatrical writers, according to which two dissyllables that contain the same two vowels in the same order are considered to rhyme to each

ἀλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπων πυρὶ, τοῦτο
 δίδαξον, 395
 καὶ καταφρύνγει βάλλων ἡμᾶς, τοὺς δὲ ζῶντας περιφλύει;
 τοῦτον γὰρ δὴ φανερώς ὁ Ζεὺς ἦσ' ἐπὶ τοὺς ἐπιόρκους.

ΣΩΚΡΑΤΗΣ

καὶ πῶς, ὦ μῶρε σὺ καὶ Κρονίων ὄζων καὶ βεκκεσέληνε,
 εἵπερ βάλλει τοὺς ἐπιόρκους, πῶς οὐχὶ Σίμων' ἐνέπρησεν
 οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ' εἶσ' ἐπί-
 ορκοί· σσε ν σσε. 400

ἀλλὰ τὸν αὐτοῦ γε νεῶν βάλλει καὶ Σούνιον ἄκρον Ἀθηνέων
 καὶ τὰς δρυὺς τὰς μεγάλας· τί μαθών; οὐ γὰρ δὴ δρυὺς γ'
ἐπιορκεῖ. *for surely an oak doesn't commit perjury.*

other; e.g. "drama" to "rascal," "lover" to "nonsense," and so on.' Aristophanes certainly, in his substitutions of one word or other by way of surprise (παρὰ προσδοκίαν), is content if the words be of the same length and quantity so as to occupy the same place in his verse, if the vowel-sounds be the same or even tolerably similar. For instances, cf. *Ach.* 582, *μόρμονα* for *γόρμονα*, 849 *μοιχὸν* for *κῆπον*, 1026 *ἐν πᾶσι βολίτοις* for *ἐν πᾶσιν ἀγαθοῖς*: to which many might be added from every play. There is also the imitative jingle which we may exemplify from *Ach.* 1122, &c., where *κριβανίτας* is meant to be a mocking echo of *κίλλιβαντας*. Here, however, the likeness is rather closer. *πορδῇ* might easily, with the *ρ* well rolled, become nearly *προδῇ* (cf. *καρδία*, *κραδία*, *καρτερὸς*, *κρατερὸς*, &c.); and *βροντή* might be modified into *βροδτή*, *βροδδή*. The actor would have to manage the pronunciation so as to bring out comically and strikingly the *ομοιότης*. The pun on *βυρσίνην* for *μυρσίνην* in *Eg.* 59 rests on the easy substitution of *β* for *μ*, one labial for another.

398 *Κρονίων ὄζων*.] In v. 929, 1070, *Κρόνος* and *Κρόνιππος* are similarly used.

βεκκεσέληνε.] The crucial experi-

ment of Psammetichus, which settled *βεκός* to be the oldest word for 'bread,' and the Phrygians the most ancient people, is told in Herod. II. 2. The Arcadians claimed precedence of the moon; and were called *προσέληνοι*. Cf. *Ap. Rhod.* IV. 264, Ἄρκάδες οἱ καὶ πρόσθε σεληνάης ὑδέονται ζῶεν φηγὸν ἔδοντες ἐν οὐρεσιν. *Others make it ποσὶν struck.*

400 *Θέωρον*.] A flatterer, cf. *Vesp.*

45.

401 τὸν αὐτοῦ κ.τ.λ.] So *Lucr.* VI. 387—392, Quod si Juppiter atque alii fulgentia divi terrifico quatiant sonitu caelestia templa, et jaciunt ignem quo quoiquest cumque voluptas, cur quibus incautum scelus aversabile cumquest non faciant icti flammis ut fulguris halent pectore perfixo? and 417—422, Postremo cur sancta deum delubra suasque discutit infesto praeclaras fulmine sedes, et bene facta deum frangit simulacra, suisque demit imaginibus violento vulnere honorem? Atque cur plerumque petit loca, plurimae ejus montibus in summis vestigia cernimus ignis?

401 *Σούνιον ἄκρον Ἀθηνέων*.] Cf. *Hom. Od.* γ. 278, ἀλλ' ὅτε Σούνιον ἱρὸν ἀφικόμεθ' ἄκρον Ἀθηνέων.

402 τί μαθών;] This appears to rest on the better MS. authority. τί παθών *Mein*.

ΣΤΡΕΨΙΑΔΗΣ

οὐκ οἶδ'· ἀτὰρ εὖ σὺ λέγειν φαίνει. τί γάρ ἐστιν δῆθ' ὁ
κεραυνός;

ΣΩΚΡΑΤΗΣ

ὅταν ἐς ταύτας ἄνεμος ξηρὸς μετεωρισθεὶς κατακλεισθῇ,
ἔνδοθεν αὐτὰς ὥσπερ κύστιν φυσᾷ, κᾷπειθ' ὑπ' ἀνάγκης
ρήξας αὐτὰς ἔξω φέρεται σοβαρὸς διὰ τὴν πυκνότητα, 406
ὑπὸ τοῦ ροίβδου καὶ τῆς ῥύμης αὐτὸς ἑαυτὸν κατακάων. *setting fire to.*

ΣΤΡΕΨΙΑΔΗΣ

νῆ Δί', ἐγὼ γοῦν ἀτεχνῶς ἔπαθον τουτί ποτε Διασίοισιν. *True l. 126.*
ὥπτων γαστέρα τοῖς συγγενέσιν, κᾷτ' οὐκ ἔσχων ἀμελήσας·
ἢ δ' ἄρ' ἐφυσᾷτ', εἴτ' ἐξαίφνης διαλακήσασα πρὸς αὐτῷ 410 *bursting with*
τῷφθαλμῷ μου προσετίλησεν καὶ κατέκαυσεν τὸ πρόσωπον. *a noise.*

ΧΟΡΟΣ

ὦ τῆς μεγάλης ἐπιθυμίας σοφίας ἄνθρωπε παρ' ἡμῶν,

404—407. A good comment on this is Lucr. vi. 124—131. Cum subito validi venti conlecta procella nubibus intorsit sese conclusaque ibidem turbine versanti magis ac magis undique nubem cogit uti fiat spisso cava corpore circum, post, ubi comminuit vis ejus et impetus acer, tum perterricrepto sonitu dat scissa fragorem. Nec mirum, quum plena animae venticulae parva saepe ita dat magnum sonitum displosa repente. Also l. 276—79. Insinuatus ibi vortex versatur in arto et calidis acuit fulmen fornicibus intus, nam duplici ratione accenditur, ipse sua cum mobilitate calescit et e contagibus ignis. 407 ροίβδου... ῥύμης.] Cf. *Av.* 1182, ῥύμη τε καὶ περροῖσι καὶ ροιζήμασιν, and Aesch. *Eum.* 404, πτερῶν ἅτερ ροιβδοῦσα κόλπον αἰγίδος.

409 ἔσχων.] οὐκ ἔσχισα. εἰώθασι δὲ κεντεῖν καὶ σχιζεῖν διόδοον χαριζόμενοι τῷ πνεύματι. Schol. Walsh quotes a receipt for 'The Scotch Haggis,' in which is the caution 'prick the bag with a large needle, when it first swells in the pot, to

prevent bursting.'

412—417. Diogenes Laertius quotes these lines, with differences which Dindorf reasonably thinks slips of memory, and therefore does not change the text to agree with them. Meineke takes most of Diogenes' variations. They are διάξεις (corr. from διαζῆς) for γενήσει, εἰ [γὰρ] μν. for εἰ μν.εἰ, γνώμη for ψυχῇ, κοῦκ ἔτι... οὐθ'... οὐτε... οὐτ'... οὐτ' for καὶ μὴ... μήθ'... μήτε... μήτ'... μήτ', ἀρίστων for ἀριστῶν, κάδδῃ φαγίας for γυμνασίων, ἀνοήτων for ἀνοήτων. The sense of εἰ μνημῶν εἰ κ.τ.λ. seems the better: 'How happy will you be, if only you can stand the severities of study,' say the Chorus; 'Oh! as for endurance,' says Strepsiadēs, 'never fear. I'm a perfect anvil.' But with Meineke's text it must be, 'How happy will you be, for you are,' &c., which does not suit so well with the encouraging ἀλλ' οὐνεκα τούτων ἀμείλει θαρρῶν. And Reisig seems to be responsible for the γὰρ, not Diogenes. The second εἰ in v. 414 may have slipped out by a copyist's error from the

ὥς εὐδαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἑλλησι γενήσῃ,
εἰ μνήμων εἶ καὶ φροντιστὴς καὶ τὸ ταλαίπωρον ἔνεστιν
ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μῆθ' ἔστως μήτε βαδίζων, 415
μήτε ῥιγῶν ἄχθει λίαν, μῆτ' ἀριστᾶν ἐπιθυμῇς,
οἶνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοήτων,
καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν ἄνδρα,
νικᾶν πράττων καὶ βουλευὼν καὶ τῇ γλώττῃ πολεμίζων;

ΣΤΡΕΨΙΑΔΗΣ *that would be fine, my lord.*

ἀλλ' ἔνεκέν γε ψυχῆς στερρῆς δυσκολοκοίτου τέ μερί-
μνης, *quod ad.* 420

καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρεπιδείπνου,
X ἀμέλει θαρρῶν, οὐνεκα τούτων ἐπιχαλκεύειν παρέχοιμ' ἄν.

ΣΩΚΡΑΤΗΣ

ἄλλο τι δῆτ' οὖν νομεῖς ἤδη θεὸν οὐδὲν πλὴν ἅπερ ἡμεῖς,
τὸ Χάος τοῦτι καὶ τὰς Νεφέλας καὶ τὴν γλῶτταν, τρία
ταυτί;

ΣΤΡΕΨΙΑΔΗΣ

οὐδ' ἂν διαλεχθεῖν γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἂν ἀπαν-
τῶν. *7. ὡς πῶς ἂν τὸ πᾶν ἂν ἀπὸ τοῦ ἀνθρώπου* 425

text of Diogenes, who quoted from memory with the wrong negatives and other unimportant variations. A recollection of the enormous appetites of athletes might suggest to him ἀδηφαγίας for γυμνασίων.

417 γυμνασίων καὶ ἀνοήτων.] Training of the body, and sensual, unintellectual things. But Socrates did not really reject γυμναστική in proper measure.

420—23. Bergler quotes from Aristophanes's Pythagorean scholar a similar profession of hardness. πρὸς μὲν τὸ πεινῆν ἐσθίειν τε μὴδὲ ἐν, νόμιζ' ὁρᾶν Τιθύμαλλον ἢ Φιλιππίδην· ὕδωρ δὲ πίνειν, βάτραχον· ἀπολαῦσαι θύμων λαχάνων τε, κάμπην· πρὸς τὸ μὴ λουθσαι, ῥύπον· ὑπαίθριον χειμῶνα διάγειν, κῶψιχον· πνίγος ὑπομείναι καὶ μεσημβρίας λαλεῖν, τέττιγ'· ἐλαίῳ μῆτε χρῆσθαι μῆθ' ὁρᾶν, κοινορτόν· ἀνυπόδητον ὄρθρου περιπατεῖν, γέρανον· καθυδεῖν δ' οὐδὲ μικρόν, νυκτερίν.

423 ἄλλο τι δῆτ' οὖν.....οὐδὲν.] Bentley, followed by Dindorf and Meineke, changed οὐδένα here to οὐδέν: 'Will you then henceforth hold nothing else to be a god save what we do?' Dindorf says 'alienissimum est quum omnino ab Aristophane tum praesertim ab hoc loco Platonico illud ἄλλο τι pro ἄλλο τι ἢ dictum (=nonne?).' Lexicons certainly give no instance of it from Aristophanes; otherwise, for the sense of this passage, οὐδένα retained, with ἄλλο τι=nonne, would do equally well: 'Will you not then henceforth believe in no god save what we do?' Hermann prefers οὐ to οὖν, the doubling of the negative being so common in Greek.

424 γλῶτταν.] Euripides in *Ran.* 892 invokes thus his ἰδιῶται θεοί; αἰθὴρ ἐμὸν βόσκημα καὶ γλῶττης στρόφιγξ.

425. Strepsiades assures the Cho-

οὐδ' ἂν θύσαιμ', οὐδ' ἂν σπείσαιμ', οὐδ' ἐπιθείην λιβανωτόν.

ΧΟΡΟΣ

λέγε νυν ἡμῖν ὅ τι σοι δρῶμεν θαρρῶν, ὥς οὐκ ἀτυχήσεις,
ἡμᾶς τιμῶν καὶ θαναμάζων καὶ ζητῶν δεξιὸς εἶναι.

ΣΤΡΕΨΙΑΔΗΣ

ὦ δέσποιναι δεομαι τοίνυν ὑμῶν τουτὶ πάννυ μικρόν, 429
τῶν Ἑλλήνων εἶναί με λέγειν ἑκατόν σταδίοισιν ἄριστον.

ΧΟΡΟΣ

ἀλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὥστε τὸ λοιπόν γ' ἀπὸ
τουδὶ
ἐν τῷ *δήμῳ γνώμας οὐδεὶς νικήσει πλείονας ἢ σύ.

ΣΤΡΕΨΙΑΔΗΣ

μή μοί γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων ἐπιθυμῶ,
ἀλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας διολι-
σθεῖν. *enough to - quantum sufficit.*

ΧΟΡΟΣ

τεύξει τοίνυν ὦν ἱμέριεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς. 435
ἀλλὰ σεαυτὸν παράδος θαρρῶν τοῖς ἡμετέροις προπόλοισιν.

ΣΤΡΕΨΙΑΔΗΣ

δράσω τοῦθ' ὑμῖν πιστεύσας· ἡ γὰρ ἀνάγκη με πῖεζαι
δια τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον, ὅς μ'
ἐπέτριψεν.

νῦν οὖν χρήσθων ὅ τι βούλονται.

τουτὶ τό γ' ἐμὸν σῶμ' αὐτοῖσιν

440

παρέχω τύπτειν, πεινῇν, διψῇν,

rus that he will cut all the rest dead if he meets them.

427 δρῶμεν.] Conj. mood, 'what we are to do for you.'

430 ἑκατόν σταδίοισιν.] Cf. *Ran.* 91, Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα.

434 ἀλλ' ὅσ' ἐμ. στ.] 'But (I want to speak) just so far as to wrest the right for myself.' On *στρεψοδικῆσαι*, the Scholiast says: *πρὸς ταύτην δὲ τὴν λέξιν καὶ τὸ ὄνομα πε-*

ποίηται τῷ γέροντι Στρεψιάδῃς. Cf. *An.* 1468, *στρεψοδικοπανουργίαν*.

436 προπόλοισιν.] *ὑπηρέταις, νεωκόροις.* Gl. The word is especially used of sacred service in temples, &c.

439 *χρήσθων.*] MSS. *χρήσθων ἀτεχνῶς.* Brunck omitted *ἀτεχνῶς*, which perhaps crept in from v. 453. Cobet and Meineke retain *ἀτεχνῶς*, omitting *χρήσθων*, and removing the stop after *βούλονται*.

αὐχμῆιν, ῥιγῶν, ἄσκον δεῖρειν,
εἵπερ τὰ χρέα διαφευξοῦμαι,
τοῖς ἀνθρώποις τ' εἶναι δόξω
θρασυῖς, εὐγλωττος, τολμηρὸς, ἵτης, *30. ahead*
βδελυρὸς, ψευδῶν συγκολλητῆς, *artist of lies*

445

εὐρησιεπῆς, περίτριμμα δικῶν,
κύρβις, κρόταλον, κίναδος, *trumpet* τρύμη,
walking law-book μασθλῆς, εἴρων, γλοιὸς, ἀλαζων,
bill of the law κέντρων, *a snipe fellow* μιαρὸς, στρόφισ, ἀργαλέος.

450

ματτυλοὶχός.
ταῦτ' εἰ με καλοῦς' ἀπαντῶντες,
δρῶντων ἀτεχνῶς ὅ τι χρήζουσιν
κεῖ βούλονται,

νῆ τὴν Δήμητρ' ἔκ μου χορδῆν
τοῖς φροντισταῖς παραθέντων.

455

ΧΟΡΟΣ

λῆμα μὲν πάρεστι τῷδέ γ'

442 δεῖρειν.] For this form, cf. *Av.* 365. MS. δέρειν and δαίρειν. For the phrase cf. *Eg.* 370, δερῶ σε θύλακον κλοπῆς.

445 ἵτης.] ἱταμός, ἀναιδής, καὶ δι' αὐτῶν χωρῶν τῶν πραγμάτων. Schol.

447 εὐρησιεπῆς.] Cf. *Pind. Ol.* IX. 120, εἶην εὐρησιεπῆς ἀναγεῖσθαι πρόσφορος ἐν Μοισᾶν διφρῶ.

περίτριμμα.] - Demosthenes calls Aeschines (*de Coron.* 269) σπερμολόγος, περίτοιμμα ἀγορᾶς, ὀλεθρος γραμματεὺς.

448 κύρβις.] For the exact and literal meaning of κύρβις cf. *Av.* 1354, and the Scholiast there. Here it is used for one who carries the laws with him at his fingers' ends: μνήμων. καὶ γὰρ αἱ κύρβεις πρὸς μνήμην εἰργάζοντο. Schol. 'A law-book, a rattle, a cunning old boots.' Walsh.

κίναδος.] Cf. *Soph. Aj.* 103, ἡ τοῦ λῆτριπτον κίναδος ἐξήρου μ' ὅπου;

τρύμη.] λεπτολόγος καὶ εὐστομος ὡς τρύπανον, Schol. τρύπανον is 'an auger or gimlet.' 'sharp as a needle.' L. and S. give only 'hole' and then metaphor. 'a sly knave:' but

the transition is not clear.

449 γλοιὸς.] The metaphor is from the coagulated oil in the baths which is slippery and eludes the grasp. The old man wishes to become like it, and slip from his creditors. Schol.

450 κέντρων.] A fragment from Sophocles' *Cedalion* (*Fr.* 309 Dind.) gives us μαστιγῆαι, κέντρωνες, ἀλλοτριοφάγοι. 'A goad-riddled slave.' Walsh.

451 ματτυλοὶχός.] This conjecture of Bentley's may not be the true reading, but nothing else satisfactory has been given. ματτύη is explained by Eustathius πᾶν πολυτελὲς ἔδεσμα: but the word was Macedonian, and not adopted before the New Comedy. Photius explains the vulg. ματιολ. as ὁ περὶ τὰ μικρὰ πανούργος καὶ λίχνος, and the other Greek explanations are to the same effect. One Scholiast says that μάτιον is εἶδος μέτρου. *ματτυλοὶχός* = *ματτυλοῦ μέτρου*.

458 ἴσθι δ' ὥς.] The Chorus turn here to Strepsiades, having said the previous words to themselves.

οὐκ ἄπολμον, ἀλλ' ἔτοιμον. ἴσθι δ' ὥς
ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανόμηκες
ἐν βροτοῖσιν ἔξεις.

460

ΣΤΡΕΨΙΑΔΗΣ

τί πέισομαι; *what will happen to me?*

ΧΟΡΟΣ

τὸν πάντα χρόνον μετ' ἐμοῦ ζηλωτότατον βίον ἀνθρώπων
διάξεις. *a man can have.*

ΣΤΡΕΨΙΑΔΗΣ

ἀρά γε τοῦτ' ἄρ' ἐγώ ποτ'
ὄψομαι;

465

ΧΟΡΟΣ

ὥστε γε σοῦ πολλοὺς ἐπὶ ταῖσι θύραις αἰεὶ καθῆσθαι,
βουλομένους ἀνακοινοῦσθαί τε καὶ ἐς λόγον ἐλθεῖν, 470
see. de quo πράγματα κἀντιγραφὰς πολλῶν ταλάντων μεμοῖνδαι.
ἄξια σῇ φρενὶ συμβουλευσομένους μετὰ σοῦ. 475
ἀλλ' ἐγχείρει τὸν πρεσβύτην ὃ τι περ μέλλεις προδιδά-
σκειν,

466. Clients will besiege his doors, when he has become a famous counsel in shaky cases.

470 ἀνακοινοῦσθαί τε κ. ἐ. λ. ἐ.] 'To impart to you, and come to a talk with you about, &c.' πράγματα κἀντ. is governed by ἀνακοινοῦσθαι, ἐς λόγον ἐλθεῖν being thrown in parenthetically.

471 κἀντιγραφὰς.] ἀντιγραφῇ was the defendant's answer or plea. Strepsiades' line as a lawyer would be to instruct his clients how to do what he did, *i. e.* cheat their creditors. The creditors would sue the debtors, and bring the γραφὰι; these debtors would entrust to Strepsiades the management of their ἀντιγραφὰι. To illustrate πολλῶν ταλάντων cf. *Eg.* 442, φεύξει γραφὰς ἑκατοντάλάντους τέτταρας. There γραφῇ ἐκ. means 'a suit the damages of which are assessed at 100 talents'; and the genitive here expresses the same, 'suits of many talents, suits which involve the loss or gain of many

talents.' Of course the counsel's fee would be proportionate. Walsh joins πολλῶν τ. with ἄξια, 'worth many hundreds of pounds to your soul.'

472 ἄξια σῇ φρενὶ συμβ.] 'Wishing to take counsel with you on matters meet for your great wisdom.' It seems the preferable way thus to join ἄξια with φρενὶ. The Scholiast joins it with συμβ., but then the double construction with the dative and with μετὰ σοῦ is awkward. Cf. *Ach.* 8, and note there; also *Ach.* 205, and *Eg.* 616, ἀξίων γε πᾶσιν ἐστὶν ἐπολοῦναι. The dative has been explained in the passages of the *Acharnians*, 'before, in the eyes of,' but that interpretation will not do for *Eg.* 616, nor for many prose passages (*e. g.* Xen. *Anab.* 2. 3. 25); and it does not bring out the true force of *Ach.* 7, 8, 'How I love the knights for this their deed,' ἀξίων γὰρ Ἑλλάδι, 'for 'tis a right worthy deed for Greece to do,' a right good Ἑλληνικὸν ἔργον.

καὶ διακίνει τὸν νοῦν αὐτοῦ καὶ τῆς γνώμης ἀποπειρῶ.

ΣΩΚΡΑΤΗΣ

ἄγε δὴ, κάτειπέ μοι σὺ τὸν σαυτοῦ τρόπον,
ἵν' αὐτὸν εἰδῶς ὅστις ἐστὶ μηχανὰς
ἤδη πὶ τούτοις πρὸς σέ καινὰς προσφέρω.

480

ΣΤΡΕΨΙΑΔΗΣ

τί δέ; τειχομαχεῖν μοι διανοεῖ, πρὸς τῶν θεῶν;

ΣΩΚΡΑΤΗΣ

οὐκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι,
εἰ μνημονικὸς εἶ.

ΣΤΡΕΨΙΑΔΗΣ

δύο τρόπῳ νῆ τὸν Δία·
ἦν μὲν γὰρ ὀφείλῃται τί μοι, μνήμων πάννυ,
ἐὰν δ' ὀφείλω, σχέτλιος, ἐπιλήσμων πάννυ.

485

ΣΩΚΡΑΤΗΣ

πῶς οὖν δυνήσει μανθάνειν;

ΣΤΡΕΨΙΑΔΗΣ

ἀμέλει, καλῶς.

ΣΩΚΡΑΤΗΣ

ἔνεστι δῆτα σοι λέγειν ἐν τῇ φύσει;

477 διακίνει.] Bergler quotes from Sosipater in *Athenaeus*, μικρὰ διακινήσω σε περὶ τοῦ πράγματος.

479 μηχανὰς.] Strepsiades understands 'war engines' by this: such as battering-rams, &c. For such see Thucydides on the siege of Plataea. Book II. 76.

483 εἰ μν.] Meineke adopts ἦ from Dobree, putting a full stop after βούλομαι.

μνημονικὸς.] Above, at v. 129, the old man lamented that he was ἐπιλήσμων and βραδύς.

484 μὲν γάρ.] So MS. Rav. and Mein. It appears rather preferable to vulg. μὲν γ'.

486 ἀμέλει καλῶς.] Cf. *Eq.* 1213, καμέλει κρινεῖς καλῶς. There is no

need for punctuating between ἀμέλει and the rest of the sentence; for ἀμέλει comes to have simply an adverbial force, 'of course, doubtless,' as the passage quoted shews. Dindorf (in *Poet. Scen.*) puts a comma here after ἀμέλει, but not in *Eq.* 1213. And we might go back to the original meaning here, 'Oh! never trouble yourself about that: I'll learn well enough.'

487, 8 ἔνεστι...ἔνι.] These lines have not much force as they are commonly placed. Meineke rejects them. I have put them after the line πῶς.....καλῶς. Socrates, having asked about his pupil's memory, and having been answered, now asks, 'Can you speak?' 'No I

ΣΤΡΕΨΙΑΔΗΣ

λέγειν μὲν οὐκ ἔνεστ', ἀποστερεῖν δ' ἔνι.

ΣΩΚΡΑΤΗΣ

ἄγε νυν ὅπως, ὅταν τι προβάλλω σοι σοφὸν
περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει.

490

ΣΤΡΕΨΙΑΔΗΣ

τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;

ΣΩΚΡΑΤΗΣ

ἄνθρωπος ἀμαθὴς οὕτοσὶ καὶ βάρβαρος.
δέδοικά σ', ὦ πρεσβύτα, μὴ πληγῶν δέει.
φέρ' ἴδω, τί δρᾷς, ἣν τίς σε τύπτῃ;

ΣΤΡΕΨΙΑΔΗΣ

τύπτομαι,

κᾶπειτ' ἐπισχὼν ὀλίγον ἐπιμαρτύρομαι,
εἴτ' αὖθις ἀκαρῇ διαλιπὼν δικάζομαι.

495

ΣΩΚΡΑΤΗΣ

ἴθι νυν, κατὰθου θοιμάτιον.

ΣΤΡΕΨΙΑΔΗΣ

ἡδίκηκά τι;

ΣΩΚΡΑΤΗΣ

οὐκ, ἀλλὰ γυμνοὺς εἰσιέναι νομίζεται.

can't, but I can cheat.' 'Well, then, see if you can sharply snap up a clever idea on *μετέωρα* when I put it before you.' There is then some connection between *ἀποστερεῖν* and *ἄγε νυν ὅπως ὑφ.*, and between *ἐπιλήσμων πᾶν* and *πῶς οὖν δ. μ.*; but *πῶς οὖν δ. μ.* after *ἀποστερεῖν δ' ἔνι* follows lamely and inconsequently.

489 *προβάλλω σοι*.] The active seems right rather than the middle. One MS. has (Meineke says) *προβάλλωμαί σοι*. Cf. below, v. 757, *ἐτερον αὖ σοι προβαλῶ τι δεξιόν*.

493 *δέει*.] The weight of MS. authority seems for this rather than *δέη*. The construction of *μὴ* with

pres. indic. is tolerably common, and suits the sense better than the other.

495 *ἐπιμαρτύρομαι*.] Cf. *An.* 1032, *μαρτύρομαι τυπτόμενος*, and *Ach.* 926. The 'calling to witness or protesting' however in these last instances is rather more impulsive and exclamatory: Strepsiades does it regularly and legally *ἐπισχὼν ὀλίγον*.

497 *κατὰθου θοιμάτιον*.] Strepsiades thinks he is going to get the beating, and that this is preparatory to it. He never recovers his cloak, (cf. vv. 857, 1498,) nay, he loses his shoes as well, v. 719.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οἳ'χι φωράσων ἔγωγ' εἰσέρχομαι.

ΣΩΚΡΑΤΗΣ

κατάθοι. τι ληρεῖς;

ΣΤΡΕΨΙΑΔΗΣ

εἰπὲ δὴ νῦν μοι τοδί·

500

ἦν ἐπιμελὴς ὦ καὶ προθύμως μανθάνω,
τῷ τῶν μαθητῶν ἐμφορῆς γενήσομαι;

ΣΩΚΡΑΤΗΣ

οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν.

ΣΤΡΕΨΙΑΔΗΣ

οἶμοι κακοδαίμων, ἡμιθυῆς γενήσομαι. *half a corpse.*

ΣΩΚΡΑΤΗΣ

οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ
ἀνύσας τι δευρὶ θᾶττον;

505

ΣΤΡΕΨΙΑΔΗΣ

ἐς τὸ χεῖρέ νυν

δός μοι μελιτοῦτταν πρότερον· ὡς δέδοικ' ἐγὼ
εἶσω καταβαίνων ὥσπερ ἐς Τροφωνίου.

ΣΩΚΡΑΤΗΣ

χώρει· τί κυπτάζεις ἔχων περὶ τὴν θύραν;

499 ἀλλ' οὐχὶ φωράσων.] Those who went in to search for stolen goods had to lay aside their upper garments, lest they might secretly take in what they pretended to have lost.

503 Χαιρεφῶντος.] What he was, we have seen above, v. 104, cf. also, for his yellow complexion, *Vesp.* 1412, *σὺ δὴ μοι Χαιρεφῶν γυναικὶ κλητεύων ἔοικας θαψύνη.*

507, 8 μελιτοῦτταν...Τροφωνίου.] Trophonius was a cunning worker in stone, who fashioned a cave at Lebadea in Boeotia, which bears his name. Those who would see its mysteries sit at the mouth naked, and are borne away by certain winds,

and conveyed beneath the earth. But since demons, and serpents, and other reptiles meet them, they carry a sort of cake, which they throw down to secure their escape, and after their initiation into the cave's mysteries they are discharged through another mouth. Schol. The curious may read in other Scholia, why Trophonius made the cave, why the cake was of honey, &c. &c.

508 καταβαίνων.] The Contemplatory must have been an underground chamber: cf. v. 632.

509 ἔχων.] For this phrase cf. above, v. 131: also *Ran.* 202, *Av.* 343.

ΧΟΡΟΣ

ἀλλ' ἴθι χαίρων τῆς ἀνδρείας
οὐνεκα ταύτης.

510

εὐτυχία γένοιτο τὰν-
θρώπων, ὅτι προήκων
ἐς βαθὺ τῆς ἡλικίας

νεωτέροις τὴν φύσιν αὐ-
τοῦ πράγμασιν χρωτίζεται
καὶ σοφίαν ἐπασκεῖ.

515

ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως
τάληθθῇ, νῆ τὸν Διόνυσον τὸν ἐκθρέψαντά με
οὔτω νικῆσαιμί τ' ἐγὼ καὶ νομιζοίμην σοφὸς,

520

510—17. The Chorus dismiss him with good wishes, preparatory to coming forward in the parabasis. The dismissal of the sausage-seller before the parabasis in *Eq.* 498, is rather similar ἀλλ' ἴθι χαίρων, καὶ πρᾶξιαις κατὰ νοῦν τὸν ἐμὸν, κ.τ.λ.

518—562. This play when first brought before you was rejected: undeservedly, for it was the best, as I think, that I had ever written. But I do not despair of you, for you had the good taste to approve my earlier productions, so I am sure of your favour, and of the sound judgment of some. And I hope this play will find critics as good as my former did. Now I do not put coarse exhibitions, scurrilous jests, and clap-trap action, to serve for wit: nor do I repeat the same things, nor kick my victims when they are down, like some of our poets: who do not scruple to borrow from me. But the cleverer among you will no doubt see their worthlessness, and give me due credit, and so be deemed men of sense.

518 ὦ θεώμενοι κ. τ. λ.] The metre is that called Eupolidean (metrum Eupolideum polyschematistum): the following is a scheme of it acc. to Hermann: | ∷ ∷ | - ∷ | - ∷ - | ∷ ∷ | - ∷ | - ∷ - |. The places with dotted lines (called bases)

may hold, of bisyllabic feet, spondee, trochee, iambus; of trisyllabic, tribrach, anapaest, dactyl. However of trisyllabic feet in these places the only instance in this parabasis is a tribrach in the 1st foot in v. 539. An iambus occurs in the 1st basis once, v. 529, in the 2nd five times, vv. 518, 527, 535, 549, 552. Trochees and spondees seem the rule, the former rather the more numerous.

520—23. οὔτω νικῆσαιμι...ὡς ἡγούμενος...ἡξίωσ' ἀν.] 'So may I win the prize—as I, thinking this my best play, gave you a taste of it.' *i.e.* 'As sure as I hope for the prize, I thought my *Clouds* the best play I had written, and therefore put it before you.' Walsh places the emphasis on ὑμᾶς, 'you,' the audience, at the city Dionysia (at which the *Clouds* was exhibited), rather than the more limited audience at the Lenææ. It would thus be a compliment to the general public at the expense of the Athenians, and the direct opposite to what is implied in *Ach.* 504—507. But perhaps the emphasis is rather on the whole phrase ἡγούμενος--κωμωδῶν. 'It was, I assure you, because I thought you keen critics and my play my best, that I thought it worthy to come before you, as its first audience.'

ὡς ὑμᾶς ἡγούμενος εἶναι θεατὰς δεξιούς
καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμωδιῶν,
πρώτους ἡξίωσ' ἀναγεῦσ' ὑμᾶς, ἢ παρέσχε μοι
ἔργον πλείστον· εἴτ' ἀνεχώρουν ὑπ' ἀνδρῶν φορτικῶν
ἡττηθεῖς, οὐκ ἄξιος ὢν· ταῦτ' οὖν ὑμῖν μέμφομαι 525
τοῖς σοφοῖς, ὧν οὐνεκ' ἐγὼ ταῦτ' ἐπραγματευόμην.
ἀλλ' οὐδ' ὡς ὑμῶν ποθ' ἐκὼν προδώσω τοὺς δεξιούς.
ἐξ ὅτου γὰρ ἐνθάδ' ὑπ' ἀνδρῶν, οἷς ἡδὺ καὶ λέγειν,
ὁ σῶφρων τε χῶ καταπύγων ἄριστ' ἡκουσάτην,
κἀγώ, παρθένος γὰρ ἔτ' ἦ, κοῦκ ἐξῆν πῶ μοι τεκεῖν, 530
ἐξέθηκα, παῖς δ' ἐτέρα τις λαβοῦσ' ἀνείλετο,
ὑμεῖς δ' ἐξεθρέψατε γενναίως κἀπαιδεύσατε·

Meineke from conj. of Welcker reads *πρώτην* 'in its first shape or edition.' Cf. Introduction.

523 ἀναγεῦσ' ὑμᾶς.] Cf. v. 550, ἐπεμπηδῆσ' αὐτῷ: but the elision or crasis is rather remarkable. See note on v. 988.

524 ἀν. ὑπ' ἀνδρῶν φορτικῶν.] Dindorf takes this of the poet's rivals, Cratinus and Ameipsias, the latter of whom is reproved for coarse jokes in *Ran.* v. 14. The Scholiast takes it of the *κραιαί*, which seems the better way. Ernesti quotes from Plat. *Apol.* (p. 17 A); ὑπ' αὐτῶν ἐμαυτοῦ ἐπελαθόμεν, 'owing to (or through) them I forgot myself.' Thus here he retired defeated owing to ἀνδρες φορτικοί, tasteless unappreciative boors, whom the σοφοί or δεξιοὶ ought not to have allowed to have their way. Aristophanes would hardly call Cratinus ἀνὴρ φορτικός; cf. *Eg.* 526—536: though he might think him less worthy of the prize than himself. And in v. 528, his *Banqueters* is said to have got a good name, ὑπ' ἀνδρῶν οἷς ἡδὺ καὶ λέγειν.

527. But I shall not give up the clever ones among you because the stupid have had their way for once.

528 οἷς ἡδὺ καὶ λέγειν.] οἷς τὸ ἐμὲ ἐπιδείκνυσθαι ἡδὺ ἐστίν. Schol.

529 ὁ σῶφρων τε χῶ κ.] His play of the *Δαιταλεῖς*, which had two such characters, a σῶφρον μειράκιον and another ἀχρηστον. It gained him credit, but only the 'second prize. Schol.

530 κοῦκ ἐξῆν πῶ μοι τεκεῖν.] There is no good reason for supposing that any restrictive law forbade Aristophanes, on the score of youth, to compete. It was, as he expressly states in the parabasis of the *Knights* (512—545), his own prudence and modesty that kept him back: σωφρονικῶς κοῦκ ἀνοήτως ἐσπηδῆσας ἐφλυδάει (*Eg.* 545). And one Scholiast on this passage says οὐπω ἐπέτρεπον ἐμαυτῷ τὸ λέγειν διὰ τὴν αἰδῶ· οὐ γὰρ διὰ ἑαυτοῦ ἐξ ἀρχῆς καθῆκε τὰ δράματα ὁ ποιητὴς εὐλαβῆς ὢν.

531 παῖς δ' ἐτέρα, κ.τ.λ.] The play was brought out in another's name. Whether this was Callistratus or Philonides, is doubtful. Callistratus was the nominal author of the *Babylonians* and of the *Acharnians*. Ranke and Meineke give reasons for preferring Philonides for the *Δαιταλεῖς*: see § 4 of the preliminary matter in Meineke's edition. The Scholiasts here mention both rather confusedly; as also on *Vesp.* 1018, where our poet again mentions his secret co-operation with other poets.

ἐκ τούτου μοι πιστὰ παρ' ὑμῖν γνώμης ἔσθ' ὅρκια.
 νῦν οὖν Ἥλέκτραν κατ' ἐκείνην ἥδ' ἡ κωμῳδία
 ζητοῦς ἦλθ', ἣν που πιτύχῃ θεαταῖς οὕτω σοφοῖς 535
 γνώσεται γὰρ, ἣν περ ἴδῃ, τὰ δελφοῦ τὸν βόστρυχον.
 ὥς δὲ σῶφρων ἐστὶ φύσει σκέψασθ'· ἥτις πρῶτα μὲν
 οὐδὲν ἦλθε ῥαψαμένη σκύτινον καθειμένον,
 ἔρυθρόν ἐξ ἄκρου, παχὺ, τοῖς παιδίοις ἴν' ἡ γέλως·
 οὐδ' ἔσκωψε τοὺς φαλακροὺς, οὐδὲ κόρδαχ' εἵλκυσεν, 540
 οὐδὲ πρεσβύτης ὁ λέγων τᾶπη τῇ βακτηρίᾳ
 τύπτει τὸν παρόντ', ἀφανίζων πονηρὰ σκώμματα,
 οὐδ' εἰσῆξε δᾶδας ἔχουσ', οὐδ' ἰὸν ἰὸν βοᾶ,

533 ἐκ τούτου.] Hence I am quite sure of your sound judgment when left to yourselves.

534 Ἥλέκτραν κατ' ἐκείνην.] Like Electra in Aesch. *Choeph.* 168—180: with which recognition Euripides finds fault, *Electr.* 524—531. The application here is, 'My play has come to see if it can find an audience like-minded with those who approved the *Δαιταλεῖς*: it will know at once if they're of the same feather (*ὁμόπτεροι*, *Choeph.* 174), just as Electra knew her brother's hair.' The personification of the play is kept up through the following lines. Comedy is personified as a maiden in *Eg.* 517.

540 ἔσκ. τοὺς φαλακροὺς.] The Scholiast quotes from Eupolis, ἔσκωψα τοὺς φαλακροὺς, τοῦτο δ' ἐδωρησάμην. This seems a wrong reading. Below on v. 552, the Scholiast quotes a claim made by Eupolis to have been joint author of *The Knights*, τοὺς Ἰππέας συνεποίησα τῷ φαλακρῷ τούτῳ κἀδωρησάμην; which is from the parabasis of the Baptae (in Eupolidean metre). But these words can hardly be all the σκῶψις at bald men, to which Aristophanes here alludes. The other coarse jests, dances, &c. the Scholiast refers to Simermo and Hermippus: noting that Aristophanes himself was not guiltless in this line. Yet the passage in *The Peace* to which they re-

fer (767—774), cannot be called a σκῶψις τῶν φαλακρῶν. It rather looks like an upholding of φαλακροί, with reference probably to the same σκῶψις of Eupolis or others at bald men and at Aristophanes' baldness.

εἵλκυσεν.] ἀσεμνῶς ὠρχήσατο, Schol. In his later plays, Aristophanes certainly did much of what he here blames in the other comic writers. He seems to have started with an idea of reforming the public taste, which he found a task impossible, and so had to give in.

541 οὐδὲ πρεσβύτης, κ.τ.λ.] Cf. *Av.* 1031 sqq. for some beating; not perhaps open to the present charge, which is, that the old men represented by these poets, having nothing to say worth saying or hearing, fall to using their sticks in order to raise a laugh, substituting rude action for wit in words (τὰ ἔπη). In a similar spirit Horace complains of the taste of the Roman audience for mere show, &c. 'Dixit adhuc aliquid? Nil sane. Quid placet ergo? Lana Tarentino violas imitata veneno.' *Hor. Ep.* II. i. 206.

542 ἀφανίζων πονηρὰ σκώμματα.] 'Cloaking his bad jokes,' or 'the badness of his jokes.' περικαλύπτων τῷ γέλωτι τὰς εἰκῆς διεσκεμμένας αὐτοῦ κωμῳδίας καὶ εὐτελῶς πεπλασμένας. Schol.

543 εἰσῆξε δᾶδας ἔχουσα.] A

ἀλλ' αὐτῇ καὶ τοῖς ἔπεσιν πιστεύουσ' ἐλήλυθεν.
καὶ γὰρ μὲν τοιοῦτος ἀνὴρ ὦν ποιητὴς οὐ κομῶ, *l. 4.* 545

οὐδ' ὑμᾶς ζητῶ ἑξαπατᾶν δις καὶ τρίς ταῦτ' εἰσάγων,
'ιδέας' ἀλλ' αἰὲν καὶνὰς ιδέας ἐσφέρων σοφίζομαι, *to take you in.*

οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιὰς
ὅς μέγιστον ὄντα Κλέων' ἔπαισ' ἐς τὴν γαστέρα,
κούκ ἐτόλμησ' αὖθις ἐπεμπηδῆσ' αὐτῷ κειμένῳ. 550

οὔτοι δ', ὥς ἄπαξ παρέδωκεν λαβὴν Ἵπέρβολος,
τοῦτον δείλαιον κολετρῶσ' αἰὲν καὶ τὴν μητέρα. *was for ever tampering on*

Εὐπολὶς μὲν τὸν Μαρικᾶν πρῶτιστον παρείλκυσε
ἐκστρέψας τοὺς ἡμετέρους Ἵππείας κακὸς κακῶς,

προσθεῖς αὐτῷ γραῦν μεθύσῃν τοῦ κόρδακος οὔνεχ', ἣν 555
Φρύνιχος πάλαι πεποίηχ', ἣν τὸ κῆτος ἥσθιεν. *Clouds?*

εἶθ' Ἑρμιππος αὖθις ἐποίησεν εἰς Ἵπέρβολον,
ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Ἵπέρβολον, *have a go at it.*

trick for mere show. Of course all these things might be done in season: but these writers did them ἀκαίρως (Schol.): without any merit in τὰ ἔπη (v. 544) to rely upon.

545 κομῶ.] A playful allusion, some think, to his baldness: though the leading sense of κομᾶν here is of course 'to be proud, give oneself airs.'

549 Κλέων' ἔπαισ'.] In the *Knights*. But Cleon did not get much of a fall. Cf. v. 587. ἐς τὴν γαστέρα is illustrated by *Eq.* 273, ὑφ' οἷων θηρίων γαστρίζομαι. cf. also *Eq.* 454.

551 λαβὴν.] Cf. *Eq.* 847, λαβὴν γὰρ ἐνδέδωκας. Hyperbolus' mother was a bread-seller. Aristophanes himself attacks her, *Thesm.* 840.

553 Εὐπολὶς, κ.τ.λ.] Hyperbolus and his mother were the subject of the *Maricas* of Eupolis, which Aristophanes calls a bad travesty of his *Knights*. This mother was brought on as the γραῖς μεθύσῃ. παρείλκυσε. εἰς τὸ θέατρον ἤγαγεν, Gl. but there seems some notion of awkwardness and force in the παρὰ. 'I' (says Ar.) 'had brought on Cleon as a Paphlagonian slave: Eupolis must needs be lugging on his wretch-

ed imitation, Hyperbolus as Maricas,' (probably a name for a barbarian slave). This passage determines this part of the parabasis to belong to the second edition of the *Knights*. For the *Maricas* was played B.C. 421, after Cleon's death, which Eupolis in that play expressly mentions. Hyperbolus was still living: he died B.C. 411. Cf. Thuc. VIII. 73.

554 ἐκστρέψας.] 'Having changed and spoilt in the changing,' as is further shewn by κακὸς κακῶς, for which collocation cf. *Ach.* 253, *Eq.* 189.

555 αὐτῷ.] Sc. τῷ Μαρικᾷ.
556 Φρύνιχος.] Phrynichus the comic poet is meant: who in the old woman swallowed by the whale probably parodied a scene in Euripides' *Andromeda*. The same passage is dealt with by our poet in *Thesm.* v. 1009—1135.

557 Ἑρμιππος...ἐποίησεν.] In a play called the Ἀρτοπώλιδες: his chief actor was Simermo, against whom the charges in 538, 9 are (says the Scholiast) directed.

558 ἐρείδουσιν.] Cf. *Pac.* 25, 31, for ἐρείδειν 'to fall upon' of eating. Also cf. below, v. 1375.

τὰς εἰκοὺς τῶν ἐγχέλεων τὰς ἐμὰς μιμούμενοι.

ὅστις οὖν τούτοισι γελαῖ, τοῖς ἐμοῖς μὴ χαιρέτω· 560

ἦν δ' ἐμοὶ καὶ τοῖσιν ἐμοῖς εὐφραίνησθ' εὐρήμασιν, ^{how can I not be glad....}

ἐς τὰς ὥρας τὰς ἐτέρας εὖ φρονεῖν δοκῆσετε. 'for ever and a day.'

ὑψιμέδοντα μὲν θεῶν

Ζήνα τύραννον ἐς χορὸν

πρῶτα μέγαν κικλήσκω· 565

τόν τε μεγασθενῇ τριαίνης ταμῖαν,

γῆς τε καὶ ἀλμυρᾶς θαλάσσης ἄγριον μοχλευτήν·

καὶ μεγαλῶνυμον ἡμέτερον πατέρ',

Αἰθέρα σεμνότατον, βιοθρέμμονα πάντων· 570

τόν θ' ἱππονώμαν, ὃς ὑπερ-

λάμπροις ἀκτίσιν κατέχει

γῆς πέδον, μέγας ἐν θεοῖς

ἐν θνητοῖσί τε δαίμων.

ὦ σοφώτατοι θεαταί, δεῦρο τον νοῦν πρόσσχετε. 575

559 τὰς εἰκοὺς.] The comparison of Cleon to a mud-stirring eel-catcher. *Eg.* 864—7.

562 ἐς τὰς ὥρας τὰς ἐτέρας.] Walsh explains, 'You'll be thought men of sense...till next season,' when you will have fresh comedies, and your sense and judgment will be tested anew. But *eis ὥρας* seems little more than a colloquialism = 'for ever:' something like our phrase 'for a twelvemonth and a day.' Cf. Theocr. *Idyll.* xv. 74, *κῆς ὥρας κῆ-πειτα, φίλ' ἀνδρῶν, ἐν φίλῳ εἰης*: and *Thesm.* 950, *ἐκ τῶν ὥρων ἐς τὰς ὥρας*.

563—626. After an invocation to Zeus and other gods, the Chorus complain that they do not get their dues as gods, though by heavenly signs they give the state useful warnings. Then, after a corresponding invocation to Phoebus and others, they deliver a message from the moon complaining of the faulty way in which the Athenians kept their calendar.

567 μοχλευτήν.] A word used below, v. 1397, rather curiously.

Even here γῆς...μοχλευτήν may be meant to be rather Euripidean. Of course it is to express Homer's *ἐννοσίγαιος* and *ἐνοσίχθων*. The strophic and antistrophic hymns in this parabasis rather resemble those in the parabasis of the *Knights*. But in this play there is no *μακρόν* between the parabasis proper and the strophe. Cf. *Eg.* 547—550, and note on *Eg.* 498.

571 τόν θ' ἱππονώμαν ὃς, κ.τ.λ.] Helios, the sun-god, who seems here to be kept distinct from Phoebus, whom they invoke in the antistrophe.

575 πρόσσχετε.] Bentley corrects *προσέχετε* to *πρόσχετε*. This is confirmed by Porson and others. Porson however leaves it a question for future discussion whether *πρόσ-σχετε* should not be read. *πρόσχετε* must be a shortened form for the pres. imperat. *προσέχετε*. It occurs in *Pherecrates*, quoted by Schol. on 563, and below v. 1122, also *Eg.* 503, *Vesp.* 1015, *Av.* 688. In all these places Bekker edits, as from MSS., *προσέχ.* May not the second

ἡδικομένηαι γὰρ ὑμῖν μεμφόμεσθ' ἐναντίον·
 πλείστα γὰρ θεῶν ἀπάντων ὠφελούσαι τὴν πόλιν,
 δαιμόνων ἡμῖν μόλαις οὐ θύετ' οὐδὲ σπένδετε
 αἵτινες τηροῦμεν ὑμᾶς. ἦν γὰρ ἢ τις ἔξοδος
 μηδενὶ ξὺν νῶ, τότ' ἢ βροντῶμεν ἢ ψακάζομεν. *4580*
 εἶτα τὸν θεοῖσιν ἐχθρὸν βυρσοδέψην Παφλαγῶνα

εὐχόμενοι ἡνίχ' ἡρεῖσθε στρατηγὸν, τὰς ὀφρῦς συνήγομεν *εὐχόμενοι*
 κάποιουμέν δαινά βροντὴ δ' ἐρράγη δι' ἀστραπῆς·
 ἡ σελήνη δ' ἐξέλειπε τὰς ὁδοὺς· ὁ δ' ἥλιος *ποιεῖσθαι δαινά ἀρεσμε.*

σ have been changed into ε by a scribe not particular about metre, and the original readings have been πρόσσχετε, προσσχέτω? It seems as well to substitute σ for the vulg. ε, as to omit that letter altogether.

577 ὠφελούσαι.] So MS: Rav. and Meineke. Dindorf says, 'quod defendi potest:' and the easier -ούσαις would hardly have been altered to the harder -ούσαι. Compare, for the anacoluthon, Aesch. *Eum.* 101, παθοῦσα δ' οὐτ' αὖτε δαινά πρὸς τῶν φιλάτων οὐδεὶς ὑπὲρ μου δαιμόνων μνηέται.

580 μηδενὶ ξὺν νῶ.] ἀσυμφόρως καὶ ἀκαίρως, μετὰ μηδενὸς λογισμοῦ. Schol.

582 ἡνίχ' ἡρεῖσθε στ.] In B. C. 425 Cleon went as general to Pylos. (Thuc. IV. 28.) In B. C. 422 he went against Amphipolis, where he fell. But since he is mentioned evidently as still living in v. 591, this epirrhema must belong to the first edition of the *Clouds*, B. C. 423, and his earlier *στρατηγία* be referred to. 'What the tempestuous portents were is not quite clear. Walsh thinks they are not meant to be described as taking place during the assembly at which Cleon was elected, but 'all that the poet means is to allude to their general frequency during the Peloponnesian war, for which we have the authority of Thucydides.' Bergler thinks a storm lasting through day and night, obscuring sun and moon on the election-day, is meant. The words ἡνίχ' ἡρεῖσθε, 'when you

were choosing,' followed by the impf. *συνήγομεν*, seem to go against Walsh's view. Nor could the clouds lay claim to watchfulness in giving timely warning, if they spoke vaguely of portents at various times, and not of a well-known one at the very time of Cleon's being chosen. Of course they may magnify their office, and exaggerate their doings poetically, speaking of a storm which happened at or near Cleon's election in terms which might seem to suit two simultaneous eclipses. And yet one eclipse may, after all, have taken place: cf. v. 584.

583 κάποιουμέν δαινά.] 'And made a terrible stir.' *ποιεῖσθαι δαινά*, 'to consider outrageous, shameful,' Lat. indignari. *ποιεῖν* δ. actively, 'to do or cause fearful or wondrous things.'

βροντὴ δ' ἐ. δ. ἀ.] From Sophocles' *Teucer*.

584 ἡ σελήνη.] The Scholiast says there was an eclipse of the moon in the archonship of *Stratocles*, in the month Boedromion. This may be right, and may be referred to. It is more probable that a lunar than a solar eclipse should be unnoticed by Thucydides. And Cleon's earlier *στρατηγία* must be meant; nor is it any objection that the issue of this was successful. For it was a *δυσβουλία* and *ἀμαρτία*, though turned *ἐπὶ τὸ βέλτιον*. And it is rather hard to take *ἐξέλειπε* otherwise than of an eclipse; whereas what is said of the sun might do

τὴν θρυαλλίδ' εἰς ἑαυτὸν εὐθέως ξυνελκύσας
οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγήσει Κλέων.
ἀλλ' ὅμως εἴλεσθε τοῦτον. φασὶ γὰρ δυσβουλίαν
τῇδε τῇ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεοὺς
ἄττ' ἂν ὑμεῖς ἐξαμάρτητ', ἐπὶ τὸ βέλτιον τρέπειν.
ὥς δὲ καὶ τοῦτο ξυνοίσει ῥαδίως διδάξομεν.

590

ἦν Κλέωνα τὸν λάρων δώρων ἐλόντες καὶ κλοπῆς,
εἶτα φιμώσῃτε τούτου τῷ ξύλῳ τὸν αὐχένα,
αὐθις ἐς τάρχαϊον ὑμῖν, εἴ τι κάξημάρτετε, *supra se vos habet male soni
epitheto (Cleonis).*
ἐπὶ τὸ βέλτιον τὸ πρᾶγμα τῇ πόλει συνοίσεται.

ἀμφί μοι αὖτε, Φοῖβ' ἀναξ

595

Δήλιε, Κυνθίαν ἔχων
ὑψικέρατα πέτραν·

ἥ τ' Ἐφέσου μάκαιρα πάγχρυσον ἔχεις
οἶκον, ἐν ᾧ κόραι σε Λυδῶν μεγάλως σέβουσιν·

600

ἥ τ' ἐπιχώριος ἡμετέρα θεὸς,
αἰγίδος ἡνίοχος, πολιοῦχος Ἀθήνα·

for a comical description of any darkening of his light.

589 ἐπὶ τὸ βέλτιον.] Cf. *Eccl.* 473, λόγος γέ τοι τις ἔστι τῶν γεραίων, ὅς' ἂν ἀνότη' ἢ μῶρα βουλευσώμεθα, ἅπαντ' ἐπὶ τὸ βέλτιον ἡμῖν ξυμφέρειν. And a fragment of Eupolis is given in the Scholiast ὡ πόλις, πόλις, ὡς εὐτυχῆς εἰ μᾶλλον ἢ καλῶς φρονεῖς.

591 λάρων.] Cleon has Cleonymus' ring with a λάρος δημηγορῶν on it, *Eg.* 956. The way in which the foolish counsel is to turn out for the best is that Cleon being in office will the sooner get chances of bribery, be exposed, and ruined.

593 ἐς τάρχαϊον.] 'Coming back to what was before,' to the good old times: cf. *Eg.* 1387, μακάριος ἐς τάρχαϊα δὴ καθίσταμαι.

595 ἀμφί μοι αὖτε.] Cf. the Homeric hymns: ἀμφὶ Διώνυσον... μνήσομαι, ἀμφί μοι Ἑρμείῳ φίλον γόνον ἔννεπε Μοῖσα, ἀμφὶ Διοσκούρους ἐλικώπιδες ἔσπετε Μοῖσαι. The Scholiast quotes from Terpander ἀμφί

μοι ἄνακτα ἐκατήβολον, and says that to use a beginning like this was called ἀμφιανακτίζειν. The ellipse seems to be ἔστω ὕμνος or something similar. 'Be my song now about thee.'

597 ὑψικέρατα.] 'High-horned, high-peaked.' Compare the German names for Alpine peaks, Weiss-horn, Shreck-horn, Matterhorn, &c. The form ὑψικέρατα is not elsewhere found, it is as if from -as, -ατος.

600 Λυδῶν.] Ephesus anciently was reckoned in Lydia, not Ionia. The temple of Artemis there was one of the wonders of the ancient world.

602 αἰγίδος ἡνίοχος.] The best illustration of this phrase is in Aesch. *Eum.* 403—5. ἐνθεν διώκουσ' ἡλθον ἀπρυτον πόδα, πτερῶν ἀτερ βοιβδόουσα κόλπον αἰγίδος πάλαις ἀκμαῖς τόνδ' ἐπιζεύξασ' ὄχον. Evidently the aegis is called the ὄχος or chariot of Pallas, borne on which she flies. Hence Dindorf's note 'ἦν. αἰγ. audacius dicitur vibrans s. tenens simpliciter aegidem' is not satisfactory.

Παρνασίαν θ' ὅς κατέχων
πέτραν σὺν πέυκαις σελαγεί
Βάκχαις Δελφίσιν ἐμπρέπων,
κωμαστής Διόνυσος.

605

ἡνίχ' ἡμεῖς δεῦρ' ἀφορμᾶσθαι παρεσκευάσμεθα,
ἡ Σελήνη συντυχοῦς' ἡμῖν ἐπέστειλεν φράσαι, *sends her greeting.*
πρῶτα μὲν χαίρειν Ἀθηναίοισι καὶ τοῖς ξυμμαχοῖς.
εἶτα θυμαίνειν ἔφασκε' δεινὰ γὰρ πεπονθέναι, 610
ὠφελοῦς' ὑμᾶς ἅπαντας, οὐ λόγοις, ἀλλ' ἐμφανῶς.

very pretty. πρῶτα μὲν τοῦ μηνός ἐς δᾶδ' οὐκ ἔλαττον ἢ δραχμὴν.
ὥστε καὶ λέγειν ἅπαντας ἐξιόντας ἐσπέρας, *saves us no less.*
pretty well. μὴ πρίν, παῖ, δᾶδ', ἐπειδὴ φῶς Σεληναίας καλόν.

ἄλλα τ' εὖ δρᾶν φησιν, ὑμᾶς δ' οὐκ ἄγειν τὰς ἡμέρας 615
οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κυδοιδοπᾶν.
ὥστ' ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἐκάστοτε
ἡνίκ' ἂν ψευσθῶσι δείπνου, κάπῳσιν οἴκαδε
τῆς ἐορτῆς μὴ τυχόντες κατὰ λόγον τῶν ἡμερῶν.

‘Charioted on thy aegis,’ would be better. *πολιοῦχος* is applied to Palas, *Eg.* 581.

604 σελαγεί.] 2nd pers. pres. middle. Apparently this is the prevailing Attic use: cf. above v. 285, and *Ach.* 924, *σελαγοῖντ' ἄν*.

608—9. ἐπέστειλεν... φράσαι... χαίρειν.] ‘Commissioned us to take a message—first to bid you hail (*φράσαι χαίρειν*), then she said, &c.’

612 δραχμὴν.] ‘Benefiting you to the extent of a drachma,’ i. e. saving you a drachma.

614 σεληναίας.] For this form, which is better than *σεληναίης*, cf. *Eg.* 763, *Ἀθηναία*.

615 ὑμᾶς δ' οὐκ ἄγειν, κ. τ. λ.] Meton's alteration in the calendar was some nine years before this play. Though intended and fitted to correct errors, it may have been unpopular as a change, and Aristophanes may not have appreciated its merits. The change from Old Style to New found many objectors in our own country. And some confusion is unavoidable in such a case before

men have got used to the change. Walsh thinks it is not Meton's arrangement, but malpractices of public officers in the arrangement of the Attic months, that Aristophanes means to make the moon complain of: referring especially to Thuc. iv. 76, 77, 89, 90 for some blunders consequent on a mistaking of the day, which he thinks may have sprung from such tampering with the Calendar. It seems quite as probable that Meton's changes are meant: and the gods are comically represented as not knowing of the change, and thus missing their dinners.

616 κυδοιδοπᾶν.] Used of a cat in the larder *Rac.* 1152, *ἐσφάει γοῦν ἐνδον οὐκ οἶδ' ἅττα κάκυδοιδόπα*.

618 ψευσθῶσι δείπνου.] They were used to go far for their banquets: e. g. to the Ethiopians, cf. *Il.* a. 424.

619 κατὰ λόγον τ. ἡ.] ‘According to their reckoning of the days, they reckoning by Old Style, the Athenians by New.’

κᾶθ' ὅταν θύειν δέῃ, στρεβλοῦτε καὶ δικάζετε· 620
 πολλάκις δ' ἡμῶν ἀγόντων τῶν θεῶν ἀπαστίαν,
 ἡνίκ' ἂν πενθῶμεν ἤτοι Μέμνον' ἢ Σαρπηδόνα,
 σπένδεθ' ὑμεῖς καὶ γελᾶτ'. ἀνθ' ὧν λαχὼν Ὑπέρβολος
 τῆτες ἱερομνημονεῖν, κᾶπειθ' ὑφ' ἡμῶν τῶν θεῶν
 τὸν στέφανον ἀφηρέθη· μᾶλλον γὰρ οὕτως εἴσεται 625
 κατὰ σελήνην ὡς ἄγειν χρὴ τοῦ βίου τὰς ἡμέρας.

ΣΩΚΡΑΤΗΣ

μὰ τὴν Ἀναπνοήν, μὰ τὸ Χάος, μὰ τὸν Ἀέρα,
 οὐκ εἶδον οὕτως ἀνδρ' ἄγροικον οὐδένα
 οὐδ' ἄπορον οὐδὲ σκαιὸν οὐδ' ἐπιλήσμονα·
 ὅστις σκαλαθυρμάτι ἄττα μικρὰ μανθάνων, 630
 ταυτ' ἐπιλέλησται πρὶν μαθεῖν· ὅμως γε μὴν
 αὐτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς.
 ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβών.

What ho, Strepsades. Come out with your truckle-bed.

620 δικάζετε.] Whereas the courts ought to be shut. Cf. *Eq.* 1317, καὶ τὰ δικαστήρια συγκλείειν (χρὴ).

622 ἤτοι.] A good alteration of Meineke's from vulg. ἢ τὸν. The article with Μέμνονα is awkward as there is none with Σαρπηδόνα.

Μέμνον' ἢ Σ.] Sons of Zeus who fell at Troy.

624 τῆτες ἱερομνημονεῖν.] This mission of Hyperbolus is not elsewhere mentioned. οὐδεὶς ἰστόρησεν ... οὐδέπω γὰρ διέπρεπε Κλέωνος ἐτι ζῶντος. Schol. This 'antepirrhema' therefore, as well as the 'epirrhema,' belongs to the first edition of the *Clouds*. Cf. v. 591, and note on v. 582. Mademoiselle le Fèvre ingeniously supposes that Hyperbolus on his return from Delphi had his crown blown off by a sudden gust of wind, which the Clouds here claim to have caused, in order to remind him to mend the Calendar.

κᾶπειθ'.] As if ἔλαχεν had gone before: cf. above, v. 179, if the correction θ' ἱμάτιον be there accepted.

627—803. Socrates comes out grumbling at his pupil's dulness. He calls him out, and puts him

through some schooling on measures, rhythm, and gender. Finding nothing to be done this way, he makes him lie down, cover himself up, and think. Some curious devices are produced: but in the end Socrates, in despair, finding his pupil has forgotten all he has learnt, gives him up. Strepsades appeals to the Clouds for advice: who counsel him to substitute his son as a pupil.

627 μὰ τὴν, κ.τ.λ.] These three deities are not quite the same as those allowed in v. 424. Philostratus tells us that Socrates swore by the dog, the goose, or the plane-tree. And the two former oaths are put in his mouth by Plato. The second is also given to Lampon, *An.* 521. ἀναπνοῇ and ἀήρ may be considered not very far in nature from νέφελαι. We find Strepsades, in v. 814, copying his teacher in the oath μὰ τὴν οὐλίχλην.

630 σκαλαθυρμάτια.] σκαλεύματα μικρὰ, καὶ λεπτὰ παντάπασιν νοήματα καὶ μαθήματα. Schol.

632 πρὸς τὸ φῶς.] Because the Contemplatory was underground. Cf. above, v. 508.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οὐκ ἔωσί μ' ἐξευεγκεῖν οἱ κόρεις.

ΣΩΚΡΑΤΗΣ

ἀνύσας τι κατάθου, καὶ πρόσεχε τὸν νοῦν.

ΣΤΡΕΨΙΑΔΗΣ

ιδού. 635

ΣΩΚΡΑΤΗΣ *proceed! see here!*

ἄγε δὴ, τί βούλει πρῶτα νυνὶ μανθάνειν

ὧν οὐκ ἐδιδάχθης πώποτ' οὐδέν; εἰπέ μοι.

πότερα περὶ μέτρων ἢ περὶ ἐπῶν ἢ ῥυθμῶν;

ΣΤΡΕΨΙΑΔΗΣ

measure for me.
περὶ τῶν μέτρων ἔγωγ' ἐναγχος γάρ ποτε

ὑπ' ἀλφिताμοιβοῦ παρεκόπην διχοινίκῳ.

640

meal-measure.

ΣΩΚΡΑΤΗΣ

οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον

ἡγεῖς πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;

the measure of three or the measure of four.

ΣΤΡΕΨΙΑΔΗΣ

ἐγὼ μὲν οὐδὲν πρότερον ἡμικτέον. *half a sixth.*

ΣΩΚΡΑΤΗΣ

οὐδὲν λέγεις, ὠνθρωπε.

ΣΤΡΕΨΙΑΔΗΣ

περίδου νυν ἐμοί, *π. περιδιδωμι.*

634 κόρεις.] These little animals give many occasions of punning in Aristophanes. Cf. below, v. 710, and *Ran.* 439, also note above on v. 13.

638. Measures, rhythms, and words being proposed, Strepsiades chooses 'measures,' in the practical, not the poetical sense of the word.

640 παρεκόπην.] In *Ach.* 517, *παρακεκομμένα* is used with *ἄτιμα* and *παράσημα*, with more reference to the primary meaning of *παράκοπτειν* as applied to coin.

643 ἡμικτέον.] The Attic *me-*

dimnius contained 48 *choenices*. The *ἐκτεὺς*, a sixth part of the *medimnius*, contained therefore eight *choenices*, and the *ἡμικτέον* four. The *ἡμικτέον* was therefore a τετράμετρον, or quadruple of the *choenix*, the unit of measure. Walsh brings the sense out neatly with 'triple' and 'quadruple' measure, proving then 'the gallon (*ἡμικτέον*) quadruple of the quart (*χοῖνιξ*).'

644, 5. περίδου...εἰ μῆ.] Cf. *Ach.* 772, and the note there: this passage being an exact parallel to that.

εἰ μὴ τετράμετρον ἔστιν ἡμικτέον.

645

to the galloping with you.

ΣΩΚΡΑΤΗΣ

ἐς κόρακας, ὡς ἀγροίκος εἶ καὶ δυσμαθής.

τάχα δ' ἂν δύναιο μαυθάνειν περὶ ῥυθμῶν.

ΣΤΡΕΨΙΑΔΗΣ

τί δέ μ' ὠφελήσουσ' οἱ ῥυθμοὶ πρὸς τάλφιτα·

ΣΩΚΡΑΤΗΣ

a clever man in company.
πρῶτον μὲν εἶναι κομψὸν ἐν συνουσίᾳ,

ἐπαῖονθ' ὁποῖός ἐστι τῶν ῥυθμῶν

650

κατ' ἐνόπλιον, χῳποῖος αὖ κατὰ δάκτυλον.

ΣΤΡΕΨΙΑΔΗΣ

κατὰ δάκτυλον; νῆ τὸν Δί' ἀλλ' οἶδ'. *so he has that it is me singing.*

ΣΩΚΡΑΤΗΣ

εἰπέ δή.

ΣΤΡΕΨΙΑΔΗΣ

τίς ἄλλος ἀντὶ τουτουὶ τοῦ δακτύλου;

πρὸ τοῦ μὲν, ἔτ' ἐμοῦ παιδὸς ὕντος, οὔτοσι. *this was.*

long ago

ΣΩΚΡΑΤΗΣ

ἀγρεῖος εἶ καὶ σκαῖός.

ΣΤΡΕΨΙΑΔΗΣ

οὐ γὰρ, ὧζυρέ,

655

τούτων ἐπιθυμῶ μαυθάνειν οὐδέν.

649 κομψόν.] 'Neat,' and therefore perhaps 'Euripidean.' Cf. *Eg.* 18, κομψευριπικῶς.

651 κατ' ἐνόπλιον, κατὰ δάκτυλον.] These ῥυθμοὶ and others are mentioned in Plat. *Rep.* 400 B. Socrates there refers to the musician Damon for full details about them, concluding however that τὸ τῆς εὐσχημοσύνης τε καὶ ἀσχημοσύνης τῷ εὐρύθμῳ τε καὶ ἀρρύθμῳ ἀκολουθεῖ: and further that εὐλογία καὶ εὐαρμοστία καὶ εὐσχημοσύνη καὶ εὐρυθμία εὐθεῖα ἀκολουθεῖ: that there is, in short, a connection between music and morality. But it should be noticed that Socrates, in Plato, only al-

lows the severer and simpler harmonies and rhythms. In the Scholiast ῥυθμός κατ' ἐνόπλιον is defined as πρὸς ὃν ὠρχοῦντο σείοντες τὰ ὄπλα: and as made up of two dactyls followed by a spondee, *e. g.* ὡς φάτο δακρυχέων τοῦ δ' | ἐκλυε πότνια μήτηρ.

652 νῆ τὸν Δί'.] These words Meineke, following Hirschig, gives to Socrates. They seem to be quite as well placed where they are, expressing Strepsiades' haste to shew that he does know something.

655 οὐ γὰρ, κ.τ.λ.] Why yes (I may be rude), but 'tis because you waste time in bothering me about what I don't want to know.

ΣΩΚΡΑΤΗΣ

τί δαί;

ΣΤΡΕΨΙΑΔΗΣ

ἐκεῖν' ἐκείνο, τὸν ἀδικώτατον λόγον.

ἄλλος. ἄλλος. ἕτερος. *different.* ΣΩΚΡΑΤΗΣἀλλ' ἕτερα δει σε πρότερα τούτων μανθάνειν,
τῶν τετραπόδων ἅττ' ἐστὶν ὀρθῶς ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οἶδ' ἔγωγε τᾶρρεν', εἰ μὴ μαίνομαι
κριὸς, τράγος, ταῦρος, κύων, ἀλεκτρυόν.

660

ΣΩΚΡΑΤΗΣ

ὀρᾶς ὃ πάσχεις; τήν τε θήλειαν καλεῖς
ἀλεκτρυόνα κατὰ ταῦτ' οὐ καὶ τὸν ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ

πῶς δὴ; φέρε.

ΣΩΚΡΑΤΗΣ

πῶς; ἀλεκτρυόν καλέκτρυόν. *just as we say, cock & hen.*

ΣΤΡΕΨΙΑΔΗΣ

νῆ τὸν Ποσειδῶ. νῦν δὲ πῶς με χρὴ καλεῖν;

665

661 ἀλεκτρυόν.] It is plain that ἀλεκτρυόν must have been in common use for 'fowl or chicken' of either sex, and the Scholiast shews that it was so. The Boeotians are said to have used ὀρθάλιχος in the same general way. Cf. note on *Ach.* 871.

662 ὃ πάσχεις.] 'What you are doing.' Cf. v. 234.

663 ἀλεκτρυόνα.] Dindorf approves of Porson's correction ἀλεκ-
-ρυῶ, to escape the anapaest following close on the tribrach. Of this sequence there are two certain examples, *Ach.* 47, ἀλλ' ἀθάνατος ὁ γὰρ Ἀμφίθεος, and *Eccl.* 315, καὶ βοιμάτιον ὅτε δὴ δ' ἐκείνο ψηλαφῶν. In these examples the two feet are not only in different 'dipodia,' but

also separated by a decided stop and pause in the sense. In *Ran.* 932, 937, Porson makes a similar change, to ἵππαλεκρυῶ, ἵππαλεκρυ-
οῦς. Meineke reads (against MSS.) ἀλέκτορα, ἵππαλέκτορα, ἵππαλέκτο-
ρας. The metrical question seems doubtful; but ἀλέκτορα here is surely wrong. Socrates says, 'you call the female and the male by the same name, ἀλεκτρυόν:' i. e. 'I ask you for names which are distinctly *per se* (ὀρθῶς) masculine, and you give me one which you would apply to a fowl of either sex.' Strepsiades had not used the word ἀλέκτωρ at all. And below, v. 848, 849, ἀλεκτρυ-
όνα is twice used by Phidippides for the two fowls.

ΣΩΚΡΑΤΗΣ

ἀλεκτρύαιναν, τὸν δ' ἕτερον ἀλέκτορα. *σε σεκ. ἢ ὅθεν οὐραία.*

ΣΤΡΕΨΙΑΔΗΣ

ἀλεκτρύαιναν; εὖ γε νῆ τὸν Ἀέρα·
ὥστ' ἀντὶ τούτου τοῦ διδάγματος μόνου
διαλφитώσω σου κύκλῳ τὴν κάρδοπον.

ΣΩΚΡΑΤΗΣ

ἰδοὺ μάλ' αὖθις τοῦθ' ἕτερον. τὴν κάρδοπον 670
ἄρρενα καλεῖς, θήλειαν οὔσαν.

ΣΤΡΕΨΙΑΔΗΣ

τῷ τρόπῳ

ἄρρενα καλῶ ἔγωγ κάρδοπον;

ΣΩΚΡΑΤΗΣ

μάλιστα γέ,

ὥσπερ γέ καὶ Κλεώνυμον.

ΣΤΡΕΨΙΑΔΗΣ

πῶς δὴ; φράσον.

ΣΩΚΡΑΤΗΣ

ταῦτὸν δύναται σοι κάρδοπος Κλεωνύμῳ. *1/2 σε σεκ.*

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' ὠγάθ', οὐδ' ἦν κάρδοπος Κλεωνύμῳ, 675
ἀλλ' ἐν θυείᾳ στρογγύλῃ νεμάττετο.
ἀτὰρ τὸ λοιπὸν πῶς με χρὴ καλεῖν;

ΣΩΚΡΑΤΗΣ

ὅπως;

666 ἀλεκτρύαιναν.] On the analogy of λέων λέαινα. The coinage seems correct, and perhaps hardly deserves ridicule. But it has always passed the power even of kings and emperors to gain currency for a word against use, 'quem penes arbitrium est et jus et norma loquendi.' Hor.

669 τὴν κάρδοπον.] Strepsiades is now taught to avoid the anomaly of words masculine by termination, yet by usage feminine. The passage cannot be rendered exactly in a lan-

guage like our own. Walsh gives a fair equivalent by changing the word under discussion, putting for τὴν κάρδοπον, 'a hen-woodcock.'

674 ταῦτὸν δύναται.] That is, in the termination -ος κάρδοπος is as masculine as Κλεώνυμος. But probably Strepsiades does not understand Socrates' meaning, for his rejoinder misses the point, but takes up the words κάρδοπος Κλεωνύμῳ.

676 ἐν θυείᾳ, κ.τ.λ.] ὡς πένητα καὶ παράσιτον διαβάλλει αὐτόν. Schol.

τὴν καρδόπην, ὥσπερ καλεῖς τὴν Σωστράτην.

ΣΤΡΕΨΙΑΔΗΣ

τὴν καρδόπην θήλειαν;

ΣΟΚΡΑΤΗΣ

ὀρθῶς γὰρ λέγεις.

ΣΤΡΕΨΙΑΔΗΣ

ἐκεῖνο δ' ἦν ἂν, καρδόπη, Κλεωνύμη.

680

would hold. ΣΟΚΡΑΤΗΣ

ἔτι δέ γε περὶ τῶν ὀνομάτων μαθεῖν σε δεῖ,
ἅττ' ἄρρεν' ἐστίν, ἅττα δ' αὐτῶν θήλεα.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οἶδ' ἔγωγ' ἃ θήλε ἐστίν.

ΣΟΚΡΑΤΗΣ

εἰπὲ δῆ.

ΣΤΡΕΨΙΑΔΗΣ

Λύσιλλα, Φίλιννα, Κλειταγόρα, Δημητρία.

ΣΟΚΡΑΤΗΣ

ἄρρενα δὲ ποῖα τῶν ὀνομάτων;

ΣΤΡΕΨΙΑΔΗΣ

Φιλόξενος, Μελησιας, Ἀμυνίας. *μυρία. hundred } of them. 685*
scores }

ΣΟΚΡΑΤΗΣ

ἀλλ', ὦ πονηρὲ, ταῦτά γ' ἐστ' οὐκ ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἄρρεν' ὑμῖν ἐστίν;

679, 80 ὀρθῶς γὰρ, κ.τ.λ.] 'Yes, now you speak correctly.' *S.* 'Oh! then the following would be the correct thing, καρδόπη, Κλεωνύμη.'

680 καρδόπη, Κλεωνύμη.] Having made καρδόπη into the decided feminine καρδόπη, he makes Cleonymus also into a woman because of his cowardice. Cf. above, v. 353.

681 ἔτι δέ γε.] This is Meineke's reading for vulg. *ἔτι δὴ γε*. It seems satisfactory. Socrates means to assent to his pupil's conclusion that feminine

nouns are to end in -η; and then says, 'Ay, and you must know about proper names, what their genders are.'

686 Μελησιας.] The old man here again is proved incorrect and ambiguous in his genders, because some oblique cases of nouns in -ας seem to be feminine by termination. Cf. *Eq.* 969, Σμικύθην καὶ κύριον, for something similar.

688 οὐκ ἄρρεν' ὑμῖν ἐστίν;] 'What! not masculine with you (Sophists)?'

ΣΩΚΡΑΤΗΣ

οὐδαμῶς γ', ἐπεὶ

πῶς ἂν καλέσειας ἐντυχὼν Ἀμυνία;

ΣΤΡΕΨΙΑΔΗΣ

ὅπως ἄν; ὦδὲ, δεῦρο δεῦρ', Ἀμυνία. 690

μαζὶ σοι.

ΣΩΚΡΑΤΗΣ

ὀρᾷς; γυναῖκα τὴν Ἀμυνίαν καλεῖς.

ΣΤΡΕΨΙΑΔΗΣ

οὐκοῦν δικαίως, ἥτις οὐ στρατεύεται; *as she sits in the service.*

ἀτὰρ τί ταῦθ' ἀ πάντες ἴσμεν μανθάνω;

for why?

ΣΩΚΡΑΤΗΣ

οὐδὲν μὰ Δί', ἀλλὰ κατακλινεῖς δευρὶ

for nothing

ΣΤΡΕΨΙΑΔΗΣ

τί δρῶ;

ΣΩΚΡΑΤΗΣ

ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων. 695

ΣΤΡΕΨΙΑΔΗΣ

μὴ δῆθ', ἰκετεύω σ', ἐνθάδ'. ἀλλ' εἴπερ γε χρὴ, *if he must.*

χαμαί μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.

ΣΩΚΡΑΤΗΣ

οὐκ ἔστι παρὰ ταῦτ' ἄλλα. *as I have said already.*

ΣΤΡΕΨΙΑΔΗΣ

κακοδαίμων ἐγὼ,

οἶαν δίκην τοῖς κόρεσι δώσω τήμερον. *how I shall be mulcted.*

ΧΟΡΟΣ

φρόντιζε δὴ καὶ διάθρεϊ, πάντα τρόπον τε σαυτὸν 700

694 οὐδὲν.] Strepsiades had asked τί...μανθάνω; 'to what end, why...do I learn?' Socrates answers, "(You may well ask 'Why?') to no end indeed: (you're so stupid); but come, &c." δευρὶ, 'here,' on the ἀσκάντης or σκίμπους.

698 οὐκ ἔστι π. τ. ᾧ.] 'There is

no way but this:' on the σκίμπους you must needs sit. Socrates is as positive as he had been at the first initiation, v. 255—258. For the phrase cf. *Vesp.* 1166.

700—705. φρόντιζε...ὀμμάτων.] To this corresponds metrically 805—810, ἀρ' αἰσθάνει...ἐπηγμένον.

στρόβει πυκνώσας. *intensify yourself.*
 ταχύς δ', ὅταν εἰς ἄπορον πέσης,
 ἐπ' ἄλλο πῆδα

νόημα φρενός· ὕπνος δ' ἀπέστω γλυκύθυμος ὁμμάτων. 705
never let ... come near.

ΣΤΡΕΨΙΑΔΗΣ

ἀτταταῖ ἀτταταῖ.

707

ΧΟΡΟΣ

τί πάσχεις; τί κάμνεις;

ΣΤΡΕΨΙΑΔΗΣ

ἀπόλλυμαι δέιλαιος· ἐκ τοῦ σκίμπόδος
 δάκνουσί μ' ἐξέρποντες οἱ Κορίνθιοι,
 καὶ τὰς πλευρὰς δαρδάπτουσιν
 καὶ τὴν ψυχὴν ἐκπίνουσιν,
 [καὶ τοὺς ὄρχεις ἐξέλκουσιν,
 καὶ τὸν πρωκτὸν διορύττουσιν,]
 καὶ μ' ἀπολοῦσιν. *and will be the death of me.* 715

ΧΟΡΟΣ

μή νυν βαρέως ἄλγει λίαν.

ΣΤΡΕΨΙΑΔΗΣ

καὶ πῶς; ὅτε μου
 φρούδα τὰ χρήματα; φρούδη χροιά,
 φρούδη ψυχὴ, φρούδη δ' ἐμβάς·
 καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς
 φρουρᾶς ἄδων 720

701 πυκνώσας.] He is to pack himself up in the bed-clothes, cf. vv. 727, 740. But πυκνώσας may also have reference to his mind, which he is to concentrate on something by close thinking. Afterwards however he is to let it go looser and λεπτῆν; cf. below, vv. 741, 763.

702 ταχύς δ' ὅταν, κ.τ.λ.] The same advice is repeated below, v. 743.

710 οἱ Κορίνθιοι.] Cf. *Ran.* 439, *Διὸς Κόρινθος ἐν τοῖς στρώμασιν*. The Corinthians were a likely enemy to

make a raid on Attica about this time.

711—15. Mitchell calls attention to the rhyming termination of these lines.

718 χροιά.] Phidippides (above, v. 120) declines to become τὸ χρώμα διακεκναισμένος: cf. v. 103. Strepsiades was to be like Chaerephon, ἡμιθυγρῆς, v. 504.

719 ἐμβάς.] Perhaps he had put off his shoes as well as his cloak on entering the holy *φροντιστήριον*.

721 φρουρᾶς ἄδων.] Cf. Aesch.

ὀλίγου φρουῶδος γεγένημαι. *ἦσαν αἱ ποσὶς αὐτοῦ ἐν τῷ σκελετῷ.*

ΣΩΚΡΑΤΗΣ

οὔτος, τί ποιεῖς; οὐχὶ φροντίζεις;

ΣΤΡΕΨΙΑΔΗΣ

ἐγώ;

νῆ τὸν Ποσειδῶ.

ΣΩΚΡΑΤΗΣ

καὶ τί δῆτ' ἐφρόντισας;

ΣΤΡΕΨΙΑΔΗΣ

ὑπὸ τῶν κόρεων εἴ μού τι περιλειφθήσεται.

725

ΣΩΚΡΑΤΗΣ

ἀπολεῖ κάκιστ'.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ', ὦγάθ', ἀπόλωλ' ἀρτίως.

ΣΩΚΡΑΤΗΣ

οὐ μαλθακιστέ', ἀλλὰ περικαλυπτέα. *ἀπὸ τοῦ ἐκ τῆς κινήσεως, ἀπὸ τοῦ ἐκ τῆς ἐξουσίας γὰρ νοῦς ἀποστερητικὸς γινώσκων. depriving intention*
καταιόλημ'. lesser de. main. sleight of hand.

ΣΤΡΕΨΙΑΔΗΣ

οἱμοι, τίς ἂν δῆτ' ἐπιβάλοι ὅτι θάλασσα. *ἔλ.*

ἐξ ἀρνακίδων γνώμην ἀποστερητρίδα; *ἀπὸ τῆς ἀρνακίδος. 730*

ΣΩΚΡΑΤΗΣ

φέρε νυν, ἀθρήσω πρῶτον, ὅ τι δρᾷ, τουτουί.

Ag. 16, ὅταν δ' αἰδεῖν ἢ μινύρεσθαι δοκῶ, ὑπνὸς τὸδ' ἀντιμολπον ἐντέμνων ἄκος, of the sentinel thus beguiling φρουρᾶς ἐτέλας μήκος. There is intentional alliteration in φρουρᾶς and φρουῶδος.

726 ἀπόλωλ' ἀρτίως.] My ἀπώλεια is a thing past praying for or against (says Strepsiades): your word ἀπολεῖ, 'you will perish,' has no meaning.

729 καταιόλημ'.] ἀπαιολεῖν is used in Eur. *Ion*, 549, for 'to puzzle.' The first sense would probably be, 'to dazzle or confuse by quick motion,' as one might do by sleight of hand: compare Lat. *praestigiare*,

praestringere. αἰδῶς is fully discussed in Buttmann's *Lexilogus*, and the sense of 'quickly moving' shewn to be the primary and Homeric one.

730 ἐξ ἀρνακίδων γν. ἀπ.] παίζει δὲ ἐνταῦθα, γνώμην ἐξ ἀρνακίδων εἰπὼν ἀποστερητρίδα, ἥγουν γνώμην ἐξ ἀρνήσεως καὶ ἀποστερήσεως. ὠφελε δὲ εἰπεῖν τίς ἂν δῆτ' ἐπιβάλοι καὶ ἐπιθήσει σκέπασμα ἐξ ἀρνακίδων ὡς ἂν γνώμην εὖροιμι ἀποστερητικήν; Schol. Walsh renders, 'Alas! who'll cover me with the coarse rugged rugs of roguery?' For the form ἀποστερητρίς Brunck compares αὐλητῆς, αὐλητρίς, ὀρχηστῆς, ὀρχηστρίς.

οὗτος, καθεύδεις;

ΣΤΡΕΨΙΑΔΗΣ

μὰ τὸν Ἀπόλλω ἴγῳ μὲν οὔ.

ΣΩΚΡΑΤΗΣ

ἔχεις τι;

ΣΤΡΕΨΙΑΔΗΣ

μὰ Δι' οὐ δῆτ' ἔγωγ'.

ΣΩΚΡΑΤΗΣ

οὐδὲν πάνυ;

ΣΤΡΕΨΙΑΔΗΣ

[οὐδὲν γε πλὴν ἢ τὸ πέος ἐν τῇ δεξιᾷ.]

ΣΩΚΡΑΤΗΣ

οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς;

735

ΣΤΡΕΨΙΑΔΗΣ

περὶ τοῦ; σὺ γάρ μοι τοῦτο φράσον, ὦ Σώκρατες.

ΣΩΚΡΑΤΗΣ

αὐτὸς ὃ τι βούλει πρῶτος ἐξευρὼν λέγε.

ΣΤΡΕΨΙΑΔΗΣ

^{a loose of times}
ἀκήκοας μυριάκις ἀγῶ βούλομαι,
περὶ τῶν τόκων, ὅπως ἂν ἀποδῶ μηδενί.

ΣΩΚΡΑΤΗΣ

^{as they do} ἴθι νυν, καλύπτου, καὶ σχάσας τὴν φροντίδα
^{to take up small portions} λεπτήν κατὰ μικρὸν περιφρόνει τὰ πράγματα,
^{scattered} ὁρθῶς διαιρῶν καὶ σκοπῶν.

740

ΣΤΡΕΨΙΑΔΗΣ

οἴ μοι τάλας.

733 ἔχεις τι:] 'Have you caught anything?' τοῖς γὰρ ἀλιεῦσιν ἢ ὀρνιθαγερευταῖς οὕτως φασίν, ἔχεις τι; Schol.

737 αὐτὸς...λέγε.] Socrates would not himself find out and give to his disciples anything, but made them think it out for themselves.

740 σχάσας.] The old man is now told to loosen and spread his thoughts as it were over various matters: not to keep them too close and concentrated. Cf. below, v. 763, and note on πικνύσας above, v. 701. For σχάσας cf. v. 107.

ΣΩΚΡΑΤΗΣ

ἔχ' ἀτρέμα· κὰν ἀπορῆς τι τῶν νοσημάτων,
 ἀφείς ἀπελθε· κατὰ τὴν γνώμην πάλιν τῇ γνώμῃ. v.l.
 κίνησον αὖθις, αὐτὸ καὶ ζυγώθρισον. *bar in* 745
examine, &c.

ΣΤΡΕΨΙΑΔΗΣ

ὦ Σωκρατίδιον φίλτατον. *my precious Socrates.*

ΣΩΚΡΑΤΗΣ

τί, ὦ γέρον;

ΣΤΡΕΨΙΑΔΗΣ

ἔχω τόκου γνώμην ἀποσπρητικήν.

ΣΩΚΡΑΤΗΣ

ἐπίδειξον αὐτήν.

ΣΤΡΕΨΙΑΔΗΣ

εἰπὲ δὴ νῦν μοι τοδί·

γυναιῖκα φαρμακίδ' εἰ πριάμενος Θετταλήν,
 καθέλοιμι νύκτωρ τὴν σελήνην, εἴτα δὲ 750
 αὐτὴν καθείρξαιμ' ἐς λοφέιον στρογγύλον,

744 ἀφείς ἀπελθε.] Cf. above, v. 702. Of course this is a hit at the inconclusiveness of Socrates' philosophy: and indeed even the Platonic Socrates is open to the charge.

τὴν γνώμην.] τῇ γνώμῃ, Reiske.

745 κίνησον αὖθις αὐτὸ καὶ ζ.] Dindorf construes this καὶ ζυγώθρισον αὐτὸ, comparing *Ach.* 884, ἔκβαθι τῷδε κήπιχαρίττα τῷ ξένῳ; where however Meineke reads τεῖδε (= τῇδε 'this way'), and the dative τῷδε if retained may belong almost as well to ἔκβαθι as to κήπιχαρίττα. Nor are the passages from *Pac.* 417, ξύλλαβε ἡμῖν προθύμως τήνδε καὶ ξυνέκκυσον, and Aesch. *Prom. Vinc.* 51, ἔγνωκα τοῖσδε κοῦδὲν ἀντειπεῖν ἔχω, quite convincing. Meineke in his critical notes doubts whether τῇ γνώμῃ in v. 744, or αὖ σὺ (Kuster) in v. 745, should not be read. With the former the sense would be 'let go anything that perplexes you for a time, and then

again stir it up in your thoughts, (master it,) and bar it in, or make it fast.' This sense of ζυγώθρισον, from ζύγωθρον, seems to suit the passage better than the first sense given by L. and S. from ζυγόν.

749 Θετταλήν.] Cf. Plat. *Gorg.* 513 A, τὰς τὴν σελήνην καθαιρούσας τὰς Θετταλίδας.

751 λοφέιον στρογγύλον.] Cf. *Ach.* 1107, τὸ λοφέιον ἐξένεγκε τῶν τριῶν λόφων. The crest-case appears to have been circular, from this passage; and the same is confirmed from the *Acharnians*; since Dicaeopolis asks for some things which in shape as well as sound resemble what Lamachus calls for: *e.g.* λεκάμιον, a plate (probably round) to match the λοφέιον: a round cheese to match the round shield (1124—5). Of course it is the *full* moon that is to fit the case ὥσπερ κάτοπτρον.

ὥσπερ κάτοπτρον, κατὰ τηροίην ἔχων,

ΣΩΚΡΑΤΗΣ

τί δῆτα τοῦτ' ἂν ὠφελήσειέν σ' ;

ΣΤΡΕΨΙΑΔΗΣ

ὅ τι ;

εἰ μηκέτ' ἀνατέλλοι σελήνη μηδαμοῦ,
οὐκ ἂν ἀποδοίην τοὺς τόκους.

ΣΩΚΡΑΤΗΣ

ὅτι· τί δῆ ;

755

ΣΤΡΕΨΙΑΔΗΣ

— ὅτι κατὰ μῆνα τὰργύριον δανείζεται.

ΣΩΚΡΑΤΗΣ

εὖ γ' ἄλλ' ἕτερον αὖ σοι προβαλῶ τι δεξιόν·
εἴ σοι γράφοιτο πεντετάλαντός τις δίκη,
ὅπως ἂν αὐτὴν ἀφανίσειας εἰπέ μοι.

760

ΣΤΡΕΨΙΑΔΗΣ

ὅπως ; ὅπως ; οὐκ οἶδ'· ἀτὰρ ζητητέον.

ΣΩΚΡΑΤΗΣ

μή νυν περὶ σαυτὸν εἶλλε τὴν γνώμην αἰεὶ, *το ποτε το ποτε αὐτοῦ*
εἰς αὐτὸν ἄλλ' ἀποχάλα τὴν φροντίδ' ἐς τὸν αέρα,
λινόδετον ὥσπερ μηλολόνην τοῦ ποδός.

ΣΤΡΕΨΙΑΔΗΣ

εὔρηκ' ἀφάνισιν τῆς δίκης σοφωτάτην,
ὥστ' αὐτὸν ὁμολογεῖν σ' ἐμοί.

765

ΣΩΚΡΑΤΗΣ

ποῖαν τινά ;

756 κατὰ μῆνα.] Cf. above, v. 17, ὅρων ἀγούσαν τὴν σελήνην εἰκάδας.

757 προβαλῶ.] Cf. above, v. 489. From προβάλλειν thus used comes πρόβλημα in the sense of 'a philosophical proposition, or a geometrical problem.'

762 μή νυν, κ.τ.λ.] A repetition

of the advice given above, v. 740.

764 μηλολόνην.] ξυῦφιόν ἐστι χρυσίζον, κανθάρω ὅμοιον, ὃ λαμβάνοντες οἱ παῖδες ἀποδεσμούσι λίνω καὶ ἐκπετανύουσιν. Schol. Cf. Vesp. 1342, ἀνάβαινε δεῦρο χρυσομηλολόνηθιον, κ.τ.λ., where there seems an allusion to the same game.

ΣΤΡΕΨΙΑΔΗΣ

ἤδη παρὰ τοῖσι φαρμακοπώλαις τὴν λίθον *we shd. say, that stone.*
ταύτην ἐόρακας, τὴν καλὴν, τὴν διαφανή,
 ἀφ' ἧς τὸ πῦρ ἄπτουσι;

ΣΩΚΡΑΤΗΣ

τὴν ὕαλον λέγεις;

ΣΤΡΕΨΙΑΔΗΣ

ἔγωγε. φέρε, τί δῆτ' αὖ, εἰ ταύτην λαβὼν,
 ὅποτε γράφοιτο τὴν δίκην ὁ γραμματεὺς,
 ἀπωτέρω στὰς ὧδε πρὸς τὸν ἥλιον
 τὰ γράμματ' ἐκτῆξαιμι τῆς ἐμῆς δίκης;

770

ΣΩΚΡΑΤΗΣ

σοφῶς γε νῆ τὰς Χάριτας.

ΣΤΡΕΨΙΑΔΗΣ

οἶμ' ὥς ἤδομαι
 ὅτι πεντετάλαντος διαγέγραπται μοι δίκη.

ΣΩΚΡΑΤΗΣ

ἄγε δὴ ταχέως τουτὶ ξυνάρπασον. *to grapple with the mind: not a*
ὑφαρπάξω, v. 490. ZAB.

ΣΤΡΕΨΙΑΔΗΣ

τὸ τί;

775

ΣΩΚΡΑΤΗΣ

6. ὅπως ἀποστρέψαις αὖ ἀντιδικῶν δίκην,

767 φαρμακοπώλαις.] The Scholiast says that the sellers of precious stones were called φαρμακοπώλαι anciently; οὐδεὶς γὰρ τῶν τοιούτων λίθων δὲ οὐκ ἔχει καινότεραν δύναμιν. Such stones, as being supposed to possess medicinal properties, &c. would be naturally enough sold by chemists.

768 ὕαλον.] Probably 'a crystal lens' for burning. The user of it is to stand at some distance, towards the sun, that is, nearer to the sun than the object to be burned. Archimedes' famous burning-glasses are supposed to have acted by reflection, not refraction.

773 οἶμ' ὥς ἤδομαι.] The Scholiast remarks that οἶμοι and ὤμοι are sometimes used of joy, but this is the only passage referred to by L. and S. for such use.

775 ξυνάρπασον.] Cf. above, v. 490, εὐθέως ὑφαρπάσει, where he is bidden at once to catch up ideas. The ξὺν however further expresses the grappling of the mind with the idea. Cf. Soph. *Aj.* 16, φώνημ' ἀκούω καὶ ξυναρπάξω φρενί.

776 ἀποστρέψαις.] Meineke's change to ἀποστρέψαι seems needless. In *Eq.* 263, ἀποστρέψας is used of twisting or wrenching back

μέλλων ὀφλήσειν, μὴ παρόντων μαρτύρων.

ΣΤΡΕΨΙΑΔΗΣ

φauλότατα καὶ ῥᾶστ'.

ΣΩΚΡΑΤΗΣ

εἰπέ δή.

ΣΤΡΕΨΙΑΔΗΣ

καὶ δὴ λέγω.

εἰ πρόσθεν ἔτι μιᾶς ἐνεστῶσης δίκης,
πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγξαίμην τρέχων.

780

ΣΩΚΡΑΤΗΣ

οὐδὲν λέγεις.

ΣΤΡΕΨΙΑΔΗΣ

νὴ τοὺς θεοὺς ἔγωγ', ἐπεὶ *say by the gods I mean it.*
οὐδεὶς κατ' ἐμοῦ τεθνεῶτος εἰσάξει δίκην.

ΣΩΚΡΑΤΗΣ

child talk -

ὕθλεις· ἄπερρ', οὐκ ἂν διδάξαιμ' ἂν σ' ἔτι.

from oneself an adversary's shoulder in wrestling, and so foiling him: and here the sense may be much the same.

779 ἐνεστῶσης.] 'Instante adhuc actione una.' Cf. Demosth. 896. 29, ἐνεστηκυίας δὲ τῆς δίκης δίδωσιν ὁ Παρμένων ὄρκον.

780 καλεῖσθ'.] Cf. *Vesp.* 1441, ἕως ἂν τὴν δίκην ἄρχων καλῇ. For the elision see note on v. 988.

ἀπαγξαίμην.] This is one of the ways to Hades suggested in *Ran.* 121, μία μὲν γὰρ ἔστιν ἀπὸ κάλῳ καὶ θρανίου κρεμάσαντι ταυτόν. And in *Eq.* 80, Nicias proposes escape by suicide.

781 οὐδὲν λέγεις.] What you say is naught.' λέγειν τι, οὐδὲν, 'to have some sense or reason, or none, in what you say' is frequent in Plato.

783 διδάξαιμ' ἂν.] This is Elmsley's correction. Another is διδάξαιμεν σ' ἔτι. Hermann's defence of διδάξαιμην, from Pind. *Olymp.* VIII. 77, τὸ διδάσθαι δέ τοι εἰδοῖ

ῥαῖτερον is not satisfactory for Attic Greek. For the double ἂν cf. *Thesm.* 196, καὶ γὰρ ἂν μαινοίμεθ' ἂν: and note on *Eq.* 1108. In sentences where between the first and second ἂν many words intervene, the reason for its double appearance seems to be that the speaker wished to shew the conditional nature of the sentence from the very outset, and therefore put ἂν near the beginning, and then, after the parenthetical clause repeated the particle with the verb for the sake of clearness. Aesch. *Ag.* 345—7 is a case in point. θεοὶς δ' ἂν, ἀμπλάκητος εἰ μὲλοι στρατὸς, ἐργηγορὸς τὸ πῆμα τῶν ὀλωλότων γένοιτ' ἂν. 'Before the gods may be—should the host return stained with sin against them—wakeful, I say, may be will prove, &c.' In short simple phrases like the present the doubled ἂν may have some emphasizing force. 'I won't teach you any more, that I won't.'

ΣΤΡΕΨΙΑΔΗΣ

ὅτι ἡ τί; ναὶ πρὸς τῶν θεῶν, ὦ Σώκρατες.

ΣΩΚΡΑΤΗΣ

ἀλλ' εὐθύς ἐπιλήθῃ σὺ γ' ἅτ' ἂν καὶ μάθῃς· 785

ἐπεὶ τί νυνὶ πρῶτον ἐδιδάχθης; λέγε.

^{ἔπει φέρ' οἶπε· κατέρα φησὶ κτειναι; τίς αὖ}

^{τοῦτου λόγου} ΣΤΡΕΨΙΑΔΗΣ ^{φανοίτ' αὖ αἰσχίων ἡμοί.}

φέρ' ἴδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;

τίς ἦν ἐν ἧ ματτόμεθα μέντοι τάλφιτα;

οἶμοι, τίς ἦν; ~~ἀεατ, ἀεατ.~~

ΣΩΚΡΑΤΗΣ

οὐκ ἐς κόρακας ἀποφθερεῖ,

ἐπιλησμότατον καὶ σκαιότατον γερόντιον; ~~δοτὰρ~~ 790

^{καὶ βούτ. ἐπιλησμον.}

ΣΤΡΕΨΙΑΔΗΣ

οἶμοι, τί οὖν δῆθ' ὁ κακοδαίμων πεισομαι;

ἀπὸ γὰρ ὁλοῦμαι μὴ μαθὼν γλωττοστροφεῖν.

ἀλλ', ὦ Νεφέλαι, χρηστόν τι συμβουλευσατε.

ΧΟΡΟΣ

ἡμεῖς μὲν, ὦ πρεσβῦτα, συμβουλευόμεν,

εἴ σοι τις υἱὸς ἐστὶν ἐκτεθραμμένος,

πέμπειν ἐκείνον ἀντὶ σαυτοῦ μαθάνειν. 795

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' ἔστ' ἔμοιγ' υἱὸς καλὸς τε καὶ ἀγαθός·

ἀλλ' οὐκ ἐθέλει γὰρ μαθάνειν, τί ἐγὼ πάθω;

ΧΟΡΟΣ

σὺ δ' ἐπιτρέπεις;

785 καλ.] The καὶ emphasizes μάθῃς; but seems best rendered in English by a stress laid on the auxiliary verb, 'whatever you *have* learnt, you forget.'

786 νυνὶ.] Cf. v. 825, ὦμοσας νυνὶ Δία, for νυνὶ with aorist = 'nuper,' 'just now.'

790 ἐπιλησμότατον.] In form as if from ἐπιλησμος, but that is not in use.

798 μαθάνειν, τί ἐγὼ πάθω;] Meineke puts a full stop after μα-

θάνειν, making ἀλλὰ γὰρ elliptical, as it so often is. But then τί ἐγὼ π. comes awkwardly without any conjunction or particle. Hermann prefers τί γὰρ πάθω, as in *Lysistr.* 884, *Eccl.* 880, *Av.* 1432. But no MSS. appear to have τί γὰρ π. in this place, and, as Dindorf says, the γὰρ that has just gone before is a reason against γὰρ: whereas in the passages adduced by Hermann the context justifies and requires γὰρ.

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἔστιν ἡ εὐπτεροσύνη, εὐσωματεῖ γὰρ καὶ σφριγᾷ,
 καὶ σὺτ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας. 48. 800
 ἀτὰρ μέτειμί γ' αὐτόν· ἦν δὲ μὴ θέλη, *οὐ γὰρ τὸ μετὰ ἑμὶ*
 οὐκ ἔσθ' ὅπως οὐκ ἐξελῶ 'κ τῆς οἰκίας.
 ἀλλ' ἐπανάμεινόν μ' ὀλίγον εἰσελθὼν χρόνον.

ΧΟΡΟΣ

ἄρ' αἰσθάνει πλείστα δι' ἡμᾶς ἀγάθ' αὐτίχ' ἔξων 805
 μόνας θεῶν; ὥς
 ἔτοιμος ὅδ' ἐστὶν ἅπαντα δρᾶν
 ὅσ' ἂν κελεύῃς.
 σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερῶς ἐπηρμένου 810
 γνοὺς ἀπολάψεις, ὅ τι πλείστον δύνασαι,
 ταχέως· φιλεῖ γάρ πως τὰ τοιαῦθ' ἐτέρα τρέπεσθαι.

ΣΤΡΕΨΙΑΔΗΣ

οὔτοι μὰ τὴν Ὀμίχλην ἔτ' ἐνταυθὶ μενεῖς·
 ἀλλ' ἔσθι' ἐλθὼν τοὺς Μεγακλέους κίονας. 815
οὐ γὰρ. had a grand house w. pillars in front. that's all the dinner you'll get.
 ΦΕΙΔΙΠΠΙΔΗΣ

ὦ δαιμόνιε, τί χρῆμα πάσχεις, ὦ πάτερ;
 οὐκ εὖ φρονεῖς μὰ τὸν Δία τὸν Ὀλύμπιον.

800 εὐπτέρων.] This can hardly mean 'soaring,' as Walsh renders it. Ernesti thinks there may be reference to some metaphorical use of the word by a tragic poet. We have no such use preserved of εὐπερος; but ἄπτερος is curiously used (Aesch. *Ag.* 276); and οὐδέπω μακρὰν πτεῖσθαι σθένοντες, Soph. *Oed. Tyr.* 16, of the young and weak. Hence 'well-feathered' might imply 'vigorous, strong.' Strepsiades' wife seems to have been rather a virago, ἀνδρόβουλος if not ἀνδροπύγων; and her son therefore naturally εὐσώματος and σφριγῶν, which would not follow so well if εὐπερος be taken = 'well-plumed, fine-feathered,' of a fine lady.

805—812. While Strepsiades is gone after his son, the Chorus con-

gratulate Socrates on the advantages he will get out of his dupe, advising him to make hay while the sun shines.

810, 11 σὺ δ' ἀνδρὸς ἐκπ...γνοὺς ἀπολάψεις.] The genitive is governed by ἀπολάψεις, 'you will suck out of the man in his bewilderment all the advantage you can, having perceived him thus bewildered, &c.'

814—888. Strepsiades goes to his son, threatens to turn him out of doors if he will not go to school, and displays his new-found knowledge. Phidippides thinks his father mad, but at last obeys. He is brought to Socrates; and is to learn direct from the two λόγῳ.

814 μὰ τὴν Ὀμίχλην.] A Socratic oath. Cf. v. 627.

ΣΤΡΕΨΙΑΔΗΣ

ἰδού γ' ἰδού Δί' Ὀλύμπιον τῆς μωρίας·

τὸ Δία νομίζειν, ὄντα τηλικουτονί. *to believe in Zeus, a big fellow like you.*

ΦΕΙΔΙΠΠΙΔΗΣ

τί δὲ τοῦτ' ἐγέλασας ἐτέον;

ΣΤΡΕΨΙΑΔΗΣ

ἐνθυμούμενος

820

ὅτι παιδάριον εἶ καὶ φρονεῖς ἀρχαῖκά.

ὅμως γε μὴν πρόσσελθ', ἵν' εἰδῇς πλείονα,
καί σοι φράσω πρᾶγμ' ὃ σὺ μαθὼν ἀνὴρ ἔσει.

ὅπως δὲ τοῦτο μὴ διδάξεις μηδένα.

ΦΕΙΔΙΠΠΙΔΗΣ

ἰδού· τί ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ

ᾧμοσας νυνὶ Δία.

825

ΦΕΙΔΙΠΠΙΔΗΣ

ἔγωγ'.

ΣΤΡΕΨΙΑΔΗΣ

ὁρᾷς οὖν ὡς ἀγαθὸν τὸ μανθάνειν;

οὐκ ἔστιν, ὦ Φειδιππίδη, Ζεὺς.

ΦΕΙΔΙΠΠΙΔΗΣ

ἀλλὰ τίς;

ΣΤΡΕΨΙΑΔΗΣ

Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακῶς.

ΦΕΙΔΙΠΠΙΔΗΣ

αἰβοῖ, τί ληρεῖς;

818 ἰδού γ' ἰδού.] In contempt, as in *Eq.* 87, 344. Below, v. 825, ἰδού is as *Eq.* 121, or above, v. 82.

819 τὸ Δία νομίζειν.] Cf. above, v. 268, τὸ δὲ μὴδὲ κινῆν... ἐλθεῖν ἔχοντα.

τηλικουτονί.] τελείαν ἔχοντα τὴν ἡλικίαν καὶ ὀφείλοντα πάντα εἰδέναι. Schol. A big hulking fellow like

you ought to be beyond such folly and ignorance.

824 ὅπως δὲ...μηδένα.] Strepsades makes a secret of his knowledge, as the scholar had done to him. Cf. v. 143, νομίσαι δὲ ταῦτα χρὴ μυστήρια.

828 Δῖνος, κ.τ.λ.] Cf. above, v. 381.

ΣΤΡΕΨΙΑΔΗΣ

ἴσθι τοῦθ' οὕτως ἔχον.

ΦΕΙΔΙΠΠΙΔΗΣ

τίς φησι ταῦτα;

ΣΤΡΕΨΙΑΔΗΣ

Σωκράτης ὁ Μήλιος
καὶ Χαιρεφῶν, ὃς οἶδε τὰ ψυλλῶν ἔχνη.

830

ΦΕΙΔΙΠΠΙΔΗΣ

σὺ δ' ἐς τοσοῦτον τῶν μανίων ἐλήλυθας
ὥστ' ἀνδράσιν πείθει χολῶσιν;

ΣΤΡΕΨΙΑΔΗΣ

εὐστόμει,

καὶ μηδὲν εἶπης φλαῦρον ἄνδρας δεξιούς
καὶ νοῦν ἔχοντας· ὦν ὑπὸ τῆς φειδωλίας
ἀπεκείρατ' οὐδεὶς πώποτ' οὐδ' ἠλείψατο
οὐδ' ἐς βαλανεῖον ἦλθε λουσόμενος· σὺ δὲ
ὥσπερ τεθνεῶτος καταλόει μου τὸν βίον. *με σαλευσέναι.*
ἀλλ' ὥς τάχιστ' ἐλθὼν ὑπὲρ ἐμοῦ μάνθανε.

835

830 Σωκράτης ὁ Μήλιος.] Diagoras of Melos was believed to be an atheist: therefore Socrates, because of his similar opinions, is called the Melian. So, as Bergler notes, in *Vesp.* 1267 Amynias is called the son of Sellus, because he was as poor as Aeschines son of Sellus. It is not probable that (as Wieland thought) any serious imputation on the citizenship or patriotism of Socrates is intended. Diagoras and Socrates were probably acquainted, for Diagoras was much at Athens, and was probably disliked by the Athenians merely because he was a Melian, for the charge of atheism against him is not well supported by his writings and poems.

833 χολῶσιν.] χολῶν here = μελαγχολῶν, for which see *Av.* 14, *Plut.* 12. The Scholiast on the lat-

ter tells us that this use of χολῶν is peculiarly Attic, for that in general Greek it = θυμούσθαι.

835 ὦν...ἀπεκείρατ' οὐδεὶς, κ.τ.λ.] Cf. *Av.* 1282, ἐκόμων, ἐπείνων, ἐρρύπων, ἐσωκράτων.

838 καταλόει.] 'You bathe away,—wash away,' with the notion also of spending it on baths, &c. One Scholiast gives καταναλίσκεις εἰς λουτρά. Another δαπανᾷς, ἀφανίζεις. The same double meanings appear in Plaut. *Trin.* 2. 4. 5, Comessum, expotum, exunctum, elutum in balineis. And 'eluere' frequently in Plaut. = 'prodigere.' There is of course reference to λουσόμενος in the preceding line. 'They're so sparing they won't wash themselves, you unsparingly wash away my property, as if I were dead.'

ΦΕΙΔΙΠΠΙΔΗΣ

τί δ' ἂν παρ' ἐκείνων καὶ μάθοι χρηστόν τις ἄν; 840

ΣΤΡΕΨΙΑΔΗΣ

80 *ho?*

ἄληθες; ὅσαπερ ἔστ' ἐν ἀνθρώποις σοφά·
γνώσει δὲ σαυτὸν ὡς ἀμαθὴς εἶ καὶ παχύς. *cras.*
ἀλλ' ἐπανάμεινόν μ' ὀλίγον ἐνταυθὶ χρόνον.

ΦΕΙΔΙΠΠΙΔΗΣ

οἶμοι, τί δράσω παραφρονούντος τοῦ πατρός;
πότερα παρανοίας αὐτὸν εἰσαγαγὼν ἔλω, 845
ἢ τοῖς σοροπηγοῖς τὴν μανίαν αὐτοῦ φράσω;

ΣΤΡΕΨΙΑΔΗΣ

φέρ' ἴδω, σὺ τουτονὶ τί νομίζεις; εἰπέ μοι.

ΦΕΙΔΙΠΠΙΔΗΣ

ἀλεκτρύονα.

ΣΤΡΕΨΙΑΔΗΣ

καλῶς γε. ταυτηνὶ δὲ τί;

ΦΕΙΔΙΠΠΙΔΗΣ

ἀλεκτρύνον'.

ΣΤΡΕΨΙΑΔΗΣ

ἄμφω ταυτό; καταγέλαστος εἶ.
μή νυν τὸ λουπὸν, ἀλλὰ τήνδε μὲν καλεῖν 850
ἀλεκτρύαιναν, τουτονὶ δ' ἀλέκτορα.

840 τί δ' ἂν...ἂν.] Cf. note on 783. For a wondering question like this followed by ἄληθες, cf. *Eg.* 89, πῶς δ' ἂν μεθύων χρηστόν τι βουλευσάτω ἄνθρωπος; Δ. ἄληθες, οὗτος;

844. Strepsiades runs in and fetches out two fowls, cock and hen.

845 παρανοίας εἰσαγαγὼν.] As Iophon is said to have done to his father Sophocles.

846 σοροπηγοῖς.] That they may have his coffin ready, for he is a crazy old dotard, and therefore near his death. Cf. *Lysistr.* 599, σὺ δὲ δὴ τί μαθὼν οὐκ ἀποθνήσκεις;...σόνον ὦνῃ-σει.

847 τουτονὶ τί νομίζεις.] τοῦτον

τίνα νομίζεις, Vulg. τουτονί, MSS. R. V. τί is better for the sense than τίνα, and is adopted by Dindorf, in his note. Indeed ταυτηνὶ δὲ τί in the next line seems almost to prove τουτονὶ τί to be right.

852. Strepsiades' new-found knowledge meets with the same contempt as does Monsieur Jourdain's, when his triumphant revelation to his wife and household that they talk 'prose,' and pout out their lips to utter U, only gains from Madame a scornful 'Qu'est-ce que c'est que tout ce galimatias-là?' Indeed Molière evidently got the idea of the grammar lesson (*Le Bourgeois Gentilhomme*, Act II. 6, III. 3) from Aristophanes.

ΦΕΙΔΙΠΠΙΔΗΣ

ἀλεκτρύαιναν; ταῦτ' ἔμαθες τὰ δεξιὰ
εἶσω παρελθὼν ἄρτι παρὰ τοὺς γηγενεῖς;

ΣΤΡΕΨΙΑΔΗΣ

χᾷτερά γε πόλλ'. ἀλλ' ὅ τι μάθοιμ' ἐκάστοτε,
ἐπελανθανόμην ἂν εὐθύς ὑπὸ πλήθους ἐτῶν.

855

ΦΕΙΔΙΠΠΙΔΗΣ

διὰ ταῦτα δὴ καὶ θοῖμάτιον ἀπώλεσας;

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οὐκ ἀπολώλεκ', ἀλλὰ καταπεφρόντικα.

ΦΕΙΔΙΠΠΙΔΗΣ

τὰς δ' ἐμβάδας ποῖ τέτροφας, ὠνόητε σύ; *cf. Schol. v. 858. 10. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.*

ΣΤΡΕΨΙΑΔΗΣ

ὥσπερ Περικλῆς ἐς τὸ δέον ἀπώλεσα.

853 γηγενεῖς.] One Scholiast explains this by 'pale and corpse-like,' another by 'impious and fighters against the gods,' another by 'living beneath the earth.' The second explanation is taken by most commentators. Wieland translates 'Himmel-stürmer.' The two last meanings may be combined. The Socratic school are called, with some contempt, 'sons of earth, earth-born giants,' because of their boastful and impotent endeavours to dethrone the gods, but yet with reference also to their κατὰ γαίης οἰκησις in the Contemplatory. For the giants as boast-ers cf. *An.* 824, ἵν' οἱ θεοὶ τοὺς γηγενεῖς ἀλαζονεύμενοι καθυπερηκό-τισαν; with which compare v. 102 of this play, where Phidippides calls the sophists ἀλάζονας. Cf. also below, v. 1492.

855 ἐπελανθανόμην ἂν.....ἐτῶν.] As far as the sense goes there is no need for preferring τῶν ἐτῶν and omitting ἂν. The use of ἂν with impf. or aorist indic. in sentences not conditional may be abundantly illustrated. Cf. *Ran.* 911, ἔνα τιν' ἂν καθίσεν. 914, ὁ δὲ χορός γ' ἤρειδεν ὀρμαθοὺς ἂν μελῶν. 920, τὸ δῆρμα

δ' ἂν διήει. 924, ῥήματ' ἂν βόεια δώδεκ' εἴπεν: also vv. 927, 946, 948—950. In all these passages ἂν with the past indic. is of habitual action. We use 'he would do, he would be doing' in the same way. Perhaps there is reference to a suppressed condition 'He would (if ever he got the chance, every time he got the chance) do so and so.

858 ποῖ τέτροφας.] 'What have you done with your shoes? what have you brought your shoes to?' Strepsiades had 'thought away, used up in thought' his cloak, so he is asked into what he has used up or developed his shoes. τρέφειν εἰς τι, 'to nourish, feed up, rear, bring up into anything,' and so more generally 'to make into anything.' But I know no close parallel to this use of τρέφω.

859 ὥσπερ Περικλῆς.] Pericles, in his account of monies expended, put down of ten talents εἰς τὸ δέον ἀνῆλωσα, and the item went unquestioned by the people. He had with this money bribed Pleistoanax and Cleandridas to spare Attica. Plutarch mentions this in his life of Pericles. One Scholiast however

ἀλλ' ἴθι, ^{step out.} βαδιζ', ἴωμεν· εἴτα τῷ πατρί
 πιθόμενος ἐξάμαρτε· καγὼ τοί ποτε ^{κ. εἰ a good kind of error when you do}
 οἶδ' ἐξέτει σοι τραυλίσαντι πιθόμενος, ^{your father}
 ὃν πρῶτον ὀβολὸν ἔλαβον Ἑλιαστικόν,
 τούτου 'πριάμην σοι Διασίοις ἀμαξίδα.

ΦΕΙΔΙΠΠΙΔΗΣ

ἦ μὴν σὺ τούτοις τῷ χρόνῳ ποτ' ἀχθέσει. 865

ΣΤΡΕΨΙΑΔΗΣ

εὖ γ' ὅτι ἐπείσθης. δεῦρο δεῦρ', ὦ Σώκρατες,
 ἔξελθ'. ἄγω γάρ σοι τὸν υἱὸν τουτονί,
 ἄκοντ' ἀναπέισας.

ΣΩΚΡΑΤΗΣ

νηπύτιος γάρ ἐστ' ἔτι
 καὶ τῶν κρεμαθρῶν οὐ τρίβων τῶν ἐνθάδε. ^{can't bear these baskets.}

ΦΕΙΔΙΠΠΙΔΗΣ

αὐτὸς τρίβων εἴης ἂν, εἰ κρέμαίῳ γε. ⁸⁷⁰
^{you'd be bare & thread-bare yourself.}

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἐς κόρακας; καταρᾷ σὺ τῷ διδασκάλῳ;

ΣΩΚΡΑΤΗΣ

ἰδοὺ κρέμαι', ὡς ἡλίθιον ἐφθέγξατο

seems to think this refers to monies embezzled in the matter of a statue of Athené, to which there is more distinct reference in *Pac.* 605, 6.

863 ὀβολὸν...Ἑλιαστικόν.] The three-obol piece was generally the fee of the Heliastae. Cf. *Eg.* 798. The Scholiast here says the pay was not fixed, but variable.

864 τούτου 'πριάμην.] In strictness (as Dindorf notes) it should be *πριάμενος*: but the construction with *οἶδα* is dropped, and the indicative substituted. Meineke punctuates *ποτε, οἶδ', ἐξέτει*, 'I too once (I know) obeying you...bought...'

869 κρεμαθρῶν.] To avoid the use of *α* in this word three changes are proposed, τῶν γε κ., τῶν κρεμαθρῶν οὐπω, τῶν κρεμαστρῶν: the last

being preferred by Porson. Perhaps Dawes' canon is scarcely certain enough to warrant our leaving the MSS. Certainly the form used above, v. 218, is *κρεμάθρας*, not *κρεμάστρας*, but the penultimate is short. Dindorf says, 'producta syllaba media dixit ut ponderosius hoc vocabulum videretur.' This is very improbable.

870 τρίβων.] Socrates had used *τρίβων* for 'well versed in.' Phidippides uses it for 'an old threadbare cloak,' saying that if Socrates were hung up, he'd be for all the world like an old cloak hanging on a peg. This explanation (Seager's) seems right, and justifies the rebuke in v. 871.

872 κρέμαι', ὡς ἡλίθιον.] As the MSS. have *κρέμαίῳ γ' ὡς ἡλ.*, and

καὶ τοῖσι χεῖλεσιν διερρηκόσιν. *all agree*
 πῶς ἂν μάθοι ποθ' οὗτος ἀπόφευξιν δίκης
 ἢ κλήσιν ἢ χαίνωσιν ἀναπειστηρίαν;
 καίτοι ταλάντου τοῦτ' ἔμαθεν Ὑπέρβολος.

875

ΣΤΡΕΨΙΑΔΗΣ

ἀμέλει, δίδασκε· θυμόσοφός ἐστιν φύσει
εὐθύς γέ τοι παιδάριον ὃν *he was quite a boy no higher than the*
τυννοῦτον
 ἔπλαττεν ἔνδον οἰκίας ναῦς τ' ἔγλυφεν,
 ἀμαξίδας τε σκυτίνας εἰργάζετο,
 κακ τῶν σιδίων βατράχους *they took as much as dokeys* ⁸⁸⁰
 ἐποίησιν πῶς δοκεῖς *κατέβρισεν*.
 ὅπως δ' ἐκείνῳ τῷ λόγῳ μαθήσεται,
 τὸν κρείττον', ὅστις ἐστὶ, καὶ τὸν ἥττονα,
 ὃς τὰδικα λέγων ἀνατρέπει τὸν κρείττονα·
 εἰάν δὲ μὴ, τὸν γοῦν ἄδικον πάσῃ τέχνῃ.

885

ΣΩΚΡΑΤΗΣ

in person he shall learn it from the argument in person.
 αὐτὸς μαθήσεται παρ' αὐτοῖν τοῖν λόγοιιν.
 ἐγὼ δ' ἀπέσομαι.

ΣΤΡΕΨΙΑΔΗΣ

τοῦτό νυν μέμνησ', ὅπως

the exact repetition of the words κρέ-
 μαῖο γε seems likely, this omission of
 γε by Dindorf is not quite satisfac-
 tory; nor yet is Meineke's substitu-
 tion of ἴδιον for ἡλίθιον. Hermann
 proposed κρέμαῖο γ' ἡλίθι' ὥς.

873 διερρηκόσιν.] διακεχρη-
 σιν, Schol. Suidas explains it κε-
 χαλασμένα, οὐ συνεστραμμένα. The
 philosophic and polite pronunciation
 was to be neat and mincing with lips
 under control.

875 χαίνωσιν ἀναπειστηρίαν.]
 'Laxation suasive,' Walsh. 'Inva-
 lidation' might do. χαίνωσις is a
 weakening or loosening of the force
 and cogency of the adversary's argu-
 ments; ὅταν τοῦ ἀντιδίκου προβάλ-
 λοντος λόγους πιθανοὺς εἰς τοῦναντίον
 τις αὐτοὺς περιτρέψῃ καὶ χαυνὸς καὶ
 ἀσθενεὶς ποιήσῃ. Schol. The word
 was probably peculiar to rhetori-
 cians. Cf. v. 318.

876 καίτοι, κ.τ.λ.] 'And yet

Hyperbolus learnt all this, and paid
 me a good fee for it too.' On which
 Strepsiades says, that his son was
 clever as a lad, and will perhaps after
 all be an apt pupil.

877 θυμόσοφος.] Cf. *Vesp.* 1280,
 'Ἀριφράδην...θυμοσοφικώτατον ὄντινά
 ποτ' ὤμοσε μαθόντα παρὰ μηδενὸς ἄλλ'
 ἀπὸ σοφῆς φύσεως αὐτόματον ἐκμαθεῖν.

881 πῶς δοκεῖς.] Cf. *Plut.* 742,
 οἱ δὲ...πῶς δοκεῖς τὸν Πλοῦτον ἡσπά-
 ζοντο. *Ran.* 54, τὴν καρδίαν ἐπά-
 ταξε πῶς οἶε σφόδρα. *Eur. Hipp.*
 446, τοῦτον λαβοῦσα πῶς δοκεῖς καθ-
 ὕβρισεν. All interrogative force
 seems lost in this colloquial use of
 πῶς δοκεῖς, which thus is about equi-
 valent to 'You can't think how cle-
 verly, greatly, &c.'

884 ὃς κρείττονα.] Some MSS.
 want this line. Dobree would omit it.
 Bergk would also omit v. 885.

887 ἐγὼ δ' ἀπέσομαι.] This is
 better given to Socrates, as (after

πρὸς πάντα τὰ δίκαι' ἀντιλέγειν δυνήσεται.

ΔΙΚΑΙΟΣ

χώρει δευρὶ, δείξον σαυτὸν
τοῖσι θεαταῖς, καίπερ θρασὺς ὢν.

890

ΑΔΙΚΟΣ

ἴθ' ὅποι χρήξεις. πολὺ γὰρ μᾶλλον σ' *'all the more,' for being*
ἐν τοῖς πολλοῖσι λέγων ἀπολῶ. *ἐν τοῖς πολλοῖσι.*

ΔΙΚΑΙΟΣ

ἀπολεῖς σύ; τίς ὢν;

ΑΔΙΚΟΣ

λόγος.

ΔΙΚΑΙΟΣ

ἦττων γ' ὢν. *perhaps, a very strong one.*

ΑΔΙΚΟΣ

ἀλλὰ σὲ νικῶ, τὸν ἐμοῦ κρείττω
φάσκοντ' εἶναι.

ΔΙΚΑΙΟΣ

τί σοφὸν ποιῶν;

895

ΑΔΙΚΟΣ

γνώμας καινὰς ἐξευρίσκων.

Beer) Meineke reads it, if with MS. Rav., Hermann, and Meineke, we read *νυν* for *γούν*. The reading *δ' οὖν* of the old editions might stand, on the score of sense. But probably Socrates goes out, and returns at v. 1105, when the discussion is ended, with 'Well! what now? which tutor do you choose for your son?'

888 Here a song of the Chorus is wanting, which probably the poet when remodelling this play never added. The word ΧΟΡΟΤ (? ΧΟΡΟΣ) is found in MS. Rav., and the Scholiast says *ἐπιγραφὴ φέρεται χοροῦ*.

889—948. The Just Cause (or Argument) and Unjust Cause come

on personified. They have a preliminary skirmish, each confident of victory, and claiming the pupil. The Chorus rules that each shall in a set speech display his doctrine: to which they consent.

889 *χώρει δευρὶ, κ.τ.λ.*] The Scholiast says the *Λόγοι* are brought on the stage in baskets or cages like fighting cocks.

891 *ἴθ' ὅποι χρήξεις.*] A scrap from the *Telephus* of Euripides. Cf. below, v. 922.

892 *ἐν τοῖς πολλοῖσι.*] Cf. Eur. *Hipp.* 988, *οἱ γὰρ ἐν σοφοῖς φαῦλοι παρ' ὅλῳ μουνικώτεροι λέγειν*. Cleon is similarly confident of victory before Demus. *Eg.* 710—15.

ΔΙΚΑΙΟΣ

ταῦτα γὰρ ἀνθεὶ διὰ τουτουσὶ
τοὺς ἀνοήτους.

ΑΔΙΚΟΣ

οὐκ, ἀλλὰ σοφούς.

ΔΙΚΑΙΟΣ

ἀπολῶ σε κακῶς.

ΑΔΙΚΟΣ

εἰπὲ, τί ποιῶν;

ΔΙΚΑΙΟΣ

τὰ δίκαια λέγων.

900

ΑΔΙΚΟΣ

ἀλλ' ἀνατρέψω 'γαῦτ' ἀντιλέγων·
οὐδὲ γὰρ εἶναι πάνυ φημὶ δίκην.

ΔΙΚΑΙΟΣ

οὐκ εἶναι φής;

ΑΔΙΚΟΣ

φέρε γὰρ, ποῦ 'στιν;

ΔΙΚΑΙΟΣ

παρὰ τοῖσι θεοῖς.

ΑΔΙΚΟΣ

πῶς δῆτα δίκης οὔσης ὁ Ζεὺς ἀνὰ ἡμῶν κρατῇ.
οὐκ ἀπόλωλεν τὸν πατέρ' αὐτοῦ
δήσας;

905

ΔΙΚΑΙΟΣ

αἰβοῖ, τουτὶ καὶ δὴ
χωρεῖ τὸ κακόν· δότε μοι λεκάνην.

897 ἀνθεῖ.] Cf. below, v. 962,
ὅτ' ἐγὼ... ἤνθουν.

901 ἀνατρέψω 'γαῦτ'.] A curious
crasis for ἐγὼ αὐτ', which Me-
neke writes fully. Cf. *Vesp.* 416,
ἐγὼ οὐ μεθήσομαι. Some have ἀνα-
τρέψω ταῦτ'.

902 οὐδὲ... πάνυ.] πάνυ is to be
taken with the negative.

903 παρὰ τοῖσι θεοῖς.] Cf. Soph.

Oed. Col. 1382, δίκη ξύνεδρος Ζηνός.

906 δήσας.] Cf. Aesch. *Eum.*
641, αὐτὸς δ' ἔδῃσε πατέρα πρεσβύ-
την Κρόνον, where the Furies in a
rather similar way call in question
the justice of Zeus.

907 χωρεῖ τὸ κακόν.] Cf. *Ran.*
1018, καὶ δὴ χωρεῖ τουτὶ τὸ κακόν.

λεκάνην.] ἵνα τὴν χολὴν ἐμέσω,
Schol.

ΑΔΙΚΟΣ

τυφογέρων εἰ κάνάρμοστος.

ΔΙΚΑΙΟΣ

καταπύγων εἰ κανάισχυντος.

ΑΔΙΚΟΣ

ρόδα μ' εἶρηκας. *your words are rock. cf.*
'your words like daggers strike into my ears.'

ΔΙΚΑΙΟΣ

καὶ βωμολόχος.

910

ΑΔΙΚΟΣ

κρίνεσι στεφανοῖς.

ΔΙΚΑΙΟΣ

καὶ πατραλοίας.

ΑΔΙΚΟΣ

χρυσῷ πάττων μ' οὐ γιγνώσκεις.

ΔΙΚΑΙΟΣ

οὐ δῆτα πρὸ τοῦ γ', ἀλλὰ μολύβδω.

ΑΔΙΚΟΣ

νῦν δέ γε κόσμος τοῦτ' ἐστὶν ἐμοί.

ΔΙΚΑΙΟΣ

θρασὺς εἰ πολλοῦ. *cf. our 'in a long check'.*

ΑΔΙΚΟΣ

σὺ δέ γ' ἀρχαῖος.

915

ΔΙΚΑΙΟΣ

διὰ σ' οὐ φοιτᾶν

908 κάνάρμοστος.] ἄρρυθμος, ἀγῆης, ἄμουντος. Gl. Cf. *Eq.* 1236, ἐν ταῖσιν εὐστραῖς κονδύλοις ἡρμοστούμην.

910 ρόδα μ' εἶρηκας.] For this welcoming of abuse cf. below, v. 1330. In Plaut. *Pseud.* 1. 3. 125—132 there is something of the same kind. Calydorus calls Ballio 'paricida,' says 'verberavisti patrem atque matrem,' cf. v. 911, πατραλοίας.

912 χρυσῷ πάττων.] Cf. *Eccl.*

826, εὐθὺς κατεχρύσου πᾶς ἀνὴρ Εὐριπίδην.

913—14. 'These things were not counted honourable formerly,' says the Just Cause. 'But now they are,' says his opponent.

915 πολλοῦ.] For a similar use, cf. *Eq.* 822, πολλοῦ δέ...ἐλελήθης ἐγκρυφιάζων.

916 διὰ σ' οὐ.] The 'proceleusmatic' of Dindorf's διὰ σέ δέ φ. seems very doubtful. For an in-

οὐδείς ἐθέλει τῶν μεираκίων
καὶ γνωσθήσει ποτ' Ἀθηναίοις
οἷα διδάσκεις τοὺς ἀνοήτους.

ΑΔΙΚΟΣ

ἀνχμῆς αἰσχροῦς.

ΔΙΚΑΙΟΣ

σὺ δέ γ' εὖ πράττεις.

920

καίτοι προτερόν γ' ἐπτώχευες, 'but you are fat & well-looking'.

Τήλεφος εἶναι Μυσοῦς φάσκων,
ἐκ πηριδίου

me. x. m. γνώμας τρώγων Πανδελετείους.

ΑΔΙΚΟΣ

ᾧμοι σοφίας. *sh. the*

ΔΙΚΑΙΟΣ

ᾧμοι μανίας,

925

ΑΔΙΚΟΣ

ἣς ἐμνήσθης.

ΔΙΚΑΙΟΣ

τῆς σῆς πόλεώς θ',

ἥτις σε τρέφει

λυμαινόμενον τοῖς μεираκίοις.

ΑΔΙΚΟΣ

οὐχὶ διδάξεις τοῦτον Κρόνος ὦν. *Methusalem.*

stance of the elision of σέ, even when emphatic, cf. *Eg.* 711, κἀγὼ δέ σ' ἔλξω καὶ διαβαλὼ πλείονα.

920 σὺ δέ γ' εὖ πράττεις.] 'Yes (I may be rather shabby) and you're in good case,' roguery being uppermost nowadays. 'Probitas laudatur et alget.' Juv.

922 Τήλεφος.] The Unjust Cause is identified with Telephus, and of course by implication with Telephus' poet Euripides. For Telephus and his beggary see *Ach.* 430—460.

924 γνώμας τρώγων Πανδελετείους.] Pandeletus was a scoundrelly informer and litigious knave. Schol.

Instead of ἄρτους, which one would expect as the contents of a beggar's wallet, Telephus is made to eat γνώμας.

925, 6 ᾧμοι...τῆς σῆς.] This alternate arrangement seems better than the older one of Dindorf's *Poetae Scenici*. It is supported by MS. Rav. Unjust Cause exclaims in wonder at the σοφία of Euripides, mentioned by his opponent, and attributed to himself: who retorts that it is rather madness in him, and in the city that tolerates him.

929 Κρόνος ὦν.] Cf. v. 1070, and above, v. 398, Κρονίων ὄζων.

ΔΙΚΑΙΟΣ

εἴπερ γ' αὐτὸν σωθῆναι χρὴ 930
καὶ μὴ λαλιὰν μόνον ἀσκῆσαι. *nothing but talk.*

ΑΔΙΚΟΣ

δεῦρ' ἴθι, τοῦτον δ' ἔα μαίνεσθαι. *come here, young man.*

ΔΙΚΑΙΟΣ

κλαύσει, τὴν χεῖρ' ἣν ἐπιβάλλης.

ΧΟΡΟΣ

παύσασθε μάχης καὶ λοιδορίας.
ἀλλ' ἐπίδειξαι 935
σύ τε τοὺς προτέρους ἅττ' ἐδίδασκες,
σύ τε τὴν καινὴν
παίδευσιν, ὅπως ἂν ἀκούσας σφῶν
ἀντιλεγόντων κρίνας φοιτᾷ.

ΔΙΚΑΙΟΣ

δρᾶν ταῦτ' ἐθέλω.

ΑΔΙΚΟΣ

κᾷγωγ' ἐθέλω.

ΧΟΡΟΣ

φέρει δὴ πότερος λέξει πρότερος ; 940

ΑΔΙΚΟΣ

τούτῳ δώσω. *I will let him begin.*

καὶ τ' ἐκ τούτων ὧν ἂν λέξῃ

ῥηματίοισιν καινοῖς αὐτὸν

καὶ διανοίαις κατατοξεύσω.

τὸ τελευταῖον δ', ἣν ἀναγρύξῃ,

τὸ πρόσωπον ἅπαν καὶ τῷ φθαλμῷ

κεντούμενος ὥσπερ ὑπ' ἀνθρηνῶν 945

933. There seems no need to reduce this line to a paroemiac by alteration, though the Scholiast in his scheme of the metre says it is one.

935 ἐπίδειξαι.] Compare the Platonic use of ἐπίδειξις for a show-speech.

938 κρίνας φοιτᾷ.] He is to

choose between them, and attend the teaching of whichever he likes.

945 ἀναγρύξῃ.] Cf. *Eq.* 294, διαφορήσω σ' εἴ τι γρύξεις.

947 ἀνθρηνῶν.] ἔστι δὲ εἶδος μελίσσης ὁμοιον σφηξίν. Cf. *Vesp.* 1080.

ὑπὸ τῶν γνωμῶν ἀπολείται.

ΧΟΡΟΣ

νῦν δείξετον τῷ πισύνῳ τοῖς περιδεξίοισι 949

λόγοισι καὶ φροντίσι καὶ γνωμοτύποις μερίμναις,

ὁπότερος αὐτοῖν λέγων ἀμείνων φανήσεται.

νῦν γὰρ ἅπας ἐνθάδε κίνδυνος ἀνείται σοφίας, 955

ἣς πέρι τοῖς ἐμοῖς φίλοις ἔστιν ἀγὼν μέγιστος.

ἀλλ' ὦ πολλοῖς τοὺς πρεσβυτέρους ἤθεσι χρηστοῖς στε-
φανώσας,

ῥῆξον φωνὴν ἥτινι χαίρεις, καὶ τὴν σαυτοῦ φύσιν εἰπέ. 960

ΔΙΚΑΙΟΣ

λέξω τοίνυν τὴν ἀρχαίαν παιδείαν, ὡς διέκειτο, ^{had become}
ὅτ' ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνη νενόμιστο. ^{was all the fashion.}

πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύξαντος μηδὲν ἀκοῦσαι

εἴτα βαδίζειν ἐν ταῖσιν ὁδοῖς εὐτάκτως ἐς κιθαριστοῦ
^{without the help of} τοὺς ^{knowing as thick as meal.} κωμήτας ^{gymnasts} γυμνοὺς ^{athletes} ἀθροὺς, καὶ κριμνῶδη κατανύφοι. 965

εἴτ' αὖ προμαθεῖν ἅσμ' ἐδίδασκεν, τῷ μηρῷ μὴ ξυνέχοντας,

ἢ Παλλάδα περσέπολιν δεινὰν, ἢ Τηλέπορον ^{far-wanted} τι βόαμα,

950—960. The Chorus expect a great display of wisdom in the coming contest. Compare the choric songs in the *Rane*, 875—882, and 895—904, which are rather like this. Metrically vv. 1024—35 should correspond, but do not exactly. Probably Aristophanes left parts imperfect. See note on v. 888.

951 γνωμοτύποις.] So in *Ran.* 877, ἀνδρῶν γνωμοτύπων. Cf. also *Eq.* 1379, γνωμοτυπικός.

955, 6 νῦν γὰρ ἅπας...ἀγὼν μέγιστος.] Cf. *Ran.* 882, νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἤδη. ἀνείται, 'is let loose, is started;' the metaphor seems from hounds let loose after the prey. Cf. *Hom. Il.* ε. 405, σοὶ δ' ἐπὶ τοῦτον ἀνῆκε θεά.

960 ῥῆξον φωνήν.] Cf. above, v. 357, ῥήξατε φωνήν.

961—1023. The Just Cause describes the old system of education: how youths were silent, orderly, and

modest; learnt the simple severe style of music; were forbidden luxuries, and trained to be manly; were respectful to their parents and elders. To this training they invite Phidippides, contrasting its results with those of the new school.

964 εἴτα βαδίζειν, κ.τ.λ.] Mitchell compares the description of the Spartan youth given in Xenophon, *De Rep. Lac.* c. 3, ἐν ταῖς ὁδοῖς ἐπέταξεν (ὁ Λυκοῦργος) ἐντὸς μὲν τοῦ ἱματίου τῷ χεῖρει ἔχειν, σιγῇ δὲ πορεύεσθαι, περιβλέπειν δὲ μηδαμῶ ἀλλ' αὐτὰ τὰ πρὸ τῶν ποδῶν ὀρᾶν...ἐκείνων γ' οὖν ἤττον μὲν ἂν φωνὴν ἀκούσαις ἢ τῶν λιθίνων, ἤττον δ' ἂν ὄμματα μεταστρέψαις ἢ τῶν χαλκῶν, αἰδημονεστέρους δ' ἂν αὐτοὺς ἡγήσαιο καὶ αὐτῶν τῶν ἐν τοῖς θαλάμοις παρθένων.

965 γυμνοὺς.] Opposite to ἐντετυλιγμένους. Cf. v. 987, and the Scholiast there.

967 Παλλάδα, κ.τ.λ.] The first words of a song written by one Lam-

^{tuning; or, raising high.}
 ἐντευναμένους τὴν ἁρμονίαν, ἣν οἱ πατέρες παρέδωκαν
 εἰ δέ τις αὐτῶν ^{blasphemes or blasphemes} βωμόλοχενσάιτ ^{gave up, turned aside} ἢ ^{or, shaken} καμψιέν ^{quavered} τινα καμπήν,
 οἷας οἱ νῦν τὰς κατὰ Φρύνιν ταύτας τὰς δυσκολοκάμπτους, ^{intricate}
 ἐπετρίβετο τυπτόμενος πολλὰς ὡς τὰς Μούσας ἀφανίζων.
 ἐν παιδοτρίβου δὲ καθίζοντας τὸν μηρὸν ἔδει προβαλέσθαι
 τοὺς παῖδας, ὅπως τοῖς ἔξωθεν μηδὲν δείξειαν ἀπηνές. 974
 εἶτ' αὖ πάλιν αὖθις ἀνιστάμενον συμψῆσαι, καὶ προνοεῖσθαι
 εἶδωλον τοῖσιν ἐρασταῖσιν τῆς ἥβης μὴ καταλείπειν.
 (ἡλείψατο δ' ἂν τοῦμφαλοῦ οὐδεὶς παῖς ὑπένερθεν τότ' ἂν,

ὥστε

τοῖς αἰδοίοισι δρόσος καὶ χνοὺς ὥσπερ μῆλοισιν ἐπήνθει·)
 οὐδ' ἂν μαλακὴν φυρασάμενος τὴν φωνὴν πρὸς τὸν ἐραστὴν
 αὐτὸς ἑαυτὸν προαγωγέων τοῖς ὀφθαλμοῖς ἐβάδιζεν, 980
 οὐδ' ἂν ἐλέσθαι δειπνοῦντ' ἐξῆν κεφάλαιον τῆς ραφανίδος,
 οὐδ' ἄνηθον τῶν πρεσβυτέρων ἀρπάζειν οὐδὲ σέλινον,
 οὐδ' ὀψοφαγεῖν, οὐδὲ κίχλιζειν, οὐδ' ἰσχεῖν τῷ πόδ' ἐναλλάξ.

procles, son of Midon; of which the Scholiast gives us thus much: Παλάδα περσέπολι, δεινὴν θεὸν ἐγρεκύδοιμον, ποτικλήζω, πολεμαδόκον ἀγνὰν παῖδα Διὸς μεγάλου δαμάσειπον. The next was a song of Cydides that began, τηλέπορον τι βόαμα λύρας.

969 ἐντευναμένους τὴν ἁρμονίαν.] 'With the earnest severe harmony of the olden time.' In *Ach.* 665, the μούσα ἔντονος Ἀχαρική is invoked. σύντονος applied to a musical ἁρμονία seems nearly the same, and is the opposite of ἀναιμένη. συντόνου οὐσης τῆς παλαιᾶς ἁρμονίας, οὐκ ἀναιμένης, ὡς οἱ νέοι ἐπενόησαν. Schol.

970, 71 καμπήν...δυσκολοκάμπτους.] Cf. above, v. 333, ἁματοκάμπτας. A fragment of Pherecrates in Plutarch especially connects Phrynīs with this style of music. Φρύνις δ' ἴδιον στρόβιλον ἐμβαλὼν τινα κάμπτων με καὶ στρέφων ὅλην διέφθορεν is a complaint put into Music's mouth. Plutarch further says that music till the age of Phrynīs ἀπλή τις οὐσα διετελεῖ. Phrynīs was a Lesbian. Mitchell quotes from *Ivanhoe*, 'Thou art one of those who with new French

graces or tra-liras dost disturb the ancient English bugle-notes. Prior, that last flourish on the recheat hath added fifty crowns to thy ransom, for corrupting the true old manly blasts of venerie.'

981 οὐδ' ἂν ἐλέσθαι, κ. τ. λ.] They were not allowed to take the viands on table before their elders. Eubulus, a comic writer, says ἀμύλων παρόντων, ἐσθίουσ' ἐκάστοτε ἀνθηθὰ καὶ σέλινα καὶ φλυαρίας, καὶ κάρδαμ' ἐσκευασμέν'. These last were considered delicacies.

982 ἄνηθον.] Cf. *Theom.* 486, κεδρίδας, ἀνηθον, σφάκος, which seems to prove Dindorf and others right in preferring ἄνηθον to ἂν ἄνηθον. Several MSS. have simply ἄνηθον.

983 κίχλιζειν.] κίχλας ἐσθίειν ἢ ἀτάκτως γελᾶν. Schol. In v. 1073 κίχλισμῶν is the reading of the Scholiast: which makes for the second interpretation here. Cf. *Theocr.* xi. 78, κίχλιδοντι δὲ πᾶσαι. But the other meaning would also suit the sense, and follow naturally after ὀψοφαγεῖν.

ΑΔΙΚΟΣ

ἀρχαῖά γε καὶ Διπολιώδη καὶ τεττίγων ἀνάμεστα
καὶ Κηκείδου καὶ Βουφονίων.

ΔΙΚΑΙΟΣ

ἀλλ' οὖν ταῦτ' ἐστὶν ἐκείνα,
ἐξ ὧν ἄνδρας Μαραθωνομάχας ἡμῇ παιδευσίς ἔθρεψεν. 986
σὺ δὲ τοὺς νῦν εὐθύς ἐν ἱματίοισι διδάσκεις ἐντετυλίχθαι
ὥστε μ' ἀπάγχεσθ', ὅταν ὀρχεῖσθαι Παναθηναίοις δέον
αὐτοὺς

984 Διπολιώδη.] The last Δι-
πόλεια is mentioned in *Ran.* 420.
τεττίγων ἀνάμεστα refers to the old-
fashioned wearing of grasshoppers
in the hair, for which cf. note on *Eg.*
1331, τεττιγοφόρας; and *Thuc.* i. 6.
985 Κηκείδου.] An ancient di-
thyrambic poet. Schol.

Βουφονίων.] An ancient festival
in memory of the first slaughter of
the ox in the Acropolis when it
touched the sacred offerings. It had
previously been unlawful to sacrifice
oxen.

ἀλλ' οὖν, κ.τ.λ.] At all events
the old discipline gave us good fight-
ing men, your new one makes effe-
minate idlers.

986 Μαραθωνομάχας.] Cf. *Ach.*
181 for the form; and *Eg.* 731, 1334
for references to Marathon, of which
the Athenians were so fond. *Thu-
cydides* says (ii. 34) of those who
fell at Marathon, ἐκείνων δὲ διαπρεπή
τὴν ἀρετὴν κρίναντες αὐτοῦ καὶ τὸν
τάφον ἐποίησαν.

987 ἱματίοισι διδάσκεις.] The
weight of MS. authority is for ἱμα-
τίοισι διδάσκεις, rather than ἱματίοις
προδ., and this absence of the usual
caesura *Dindorf* parallels from *Av.*
600, τῶν ἀργυρίων· οὗτοι γὰρ ἴσασι
λέγουσι δέ τοι τάδε πάντες. ἱματίοις,
cloaks and wraps, marks of softness
and effeminacy. τὸ δὲ ἐντετυλίχθαι
τὸ ἐναντίον τῷ γυμνοῦσθαι. Schol.
This teaching however could not
fairly be charged on Socrates, who,
as we have seen in note on v. 363,

was particularly hardy: who in the
severest winter went out clad as
usual, τῶν ἄλλων ἣ οὐκ ἐξιώντων ἐν-
δοθεν, ἣ, εἴ τις ἐξίοι, ἡμφιεσμένων τε
θαυμαστά δὴ ὄσα, καὶ ὑποδεδεμένων
καὶ ἐνείλιγμένων τοὺς πόδας εἰς πῖλους
καὶ ἀρνακίδας. *Plat. Symp.* 220 E.
The old man in *Vesp.* 1133 objects
to the fleecy cloak: ΒΔ. τὸν τρίβων'
ἄφες, τῇδὲ δὲ χλαῖναν ἀναβαλοῦ τρι-
βωνικῶς. ΦΙ. ἔπειτα παῖδας χρὴ φυ-
τεύειν κἀκτρέφειν, ὅθ' οὐτοσί με νῦν
ἀποπνίξαι βούλεται;

988 ἀπάγχεσθ', ὅταν.] Here, as
in v. 780, καλεῖσθ' ἀπαγχαίμην τρέ-
χων, is an unmistakable instance of
simple elision of αι in the passive
infinitive: for the syllables στ, ἀπ,
are necessarily by the metre short.
Sometimes as in *Ran.* 509, περιό-
ψομαπέλθοντ', the syllable resulting
from the combined vowel sounds is
necessarily long; sometimes, as in
vv. 7, 42, 1347, of this play it might
be either. In the first of these two
cases we *must* consider it crasis or
aphaeresis (called also pseudocrasis,
cf. *Jebb's Electra*, note on v. 314),
in the latter we *may* do so; and prob-
ably *should* do so rather than con-
sider these to be instances of elision:
for there was certainly in Attic poets
a great unwillingness to elide di-
phthongs. Whether we call and write
these combinations as by crasis or
aphaeresis is perhaps (except for uni-
formity's sake) not very important.
Thiersch (*Gr. Gr.* pp. xxxi. xxxii. of
Appendix) thinks that, as crasis and

τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελῇ τῆς Τριτογενείας.
πρὸς ταῦτ', ὧ μειράκιον, ^{strepiling.} θαρρῶν ἐμέ τὸν κρείττω λόγον
αἰροῦ·

990

κἀπιστήσει μισεῖν ἀγορὰν καὶ βαλανείων ἀπέχεσθαι
καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κὰν σκώπτῃ τίς σε, φλέ-
γεσθαι

καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανίστασθαι προσιοῦσιν,
καὶ μὴ περὶ τοὺς ^{have no apt. handled with.}σαντοῦ γονεῶς σκαίουργεῖν, ἄλλο τε μηδὲν
αἰσχρὸν ποιεῖν, ὅτι τῆς Αἰδοῦς μέλλεις τὰγαλμ' ἀνα-
πλάττειν· ^{u.l. πλήττειν. i.e. deprec.} ^{εὐελλει.}

995

μηδ' εἰς ὄρχηστρίδος εἰσάττειν, ἵνα μὴ πρὸς ταῦτα κεχηνῶς,
μήλω βληθεὶς ὑπὸ πορνιδίου, τῆς ευκλείας ἀποθρανισθῆς·

aphaeresis are in nature the same, 'there should properly be always a junction of the words, *e. g.* δῆγώ, *μήκφυγη*, *αἰωγώμαντον* (*Eq.* 182),' or, since this junction, though agreeable to ancient orthography and inscriptions, appears strange to us, that the writing by crasis should be adopted, where perspicuity does not oppose, and where the forms do not appear unusual.

989. They use their shields for their own shelter, not to aid the movements of the dance. Such must be the main sense of the line (as Walsh has seen), introduced as it is by ὥστε μ' ἀπ. after a complaint that the young men of the day were taught to muffle themselves in wraps.

992 φλέγεσθαι.] 'To blush.' Walsh. 'Excandescere.' Schutz. The word surely includes both; the outward flush of honest shame in the face as a mark of honest indignation within.

993 ὑπανίστασθαι.] Cf. Hom. *Il.* α. 553, θεοὶ δ' ἅμα πάντες ἀνέσταν ἐξ ἐδέων σφοῦ πατρὸς ἐναντίον. Virg. *Ecl.* vi. 66, Utque viro Phoebi chorus assurrexerit omnis. Cf. also Virg. *Georg.* ii. 98.

995 ὅτι τῆς Αἰδοῦς, κ. τ. λ.] 'Because you are to form anéw a very model of Honour.' Such seems the sense of Dindorf's reading; which Aristides confirms, ἀγαλμα δ' ἄν τις

ἐποίησε τῆς Αἰδοῦς αὐτὸν εἶναι. 'Nihil omnino turpe decet committere qui Modestiae exemplum exhibiturus sis,' Hermann. But the expression is curious; and the MSS. have ἀναπλάσσειν or ἀναπλάσειν, whence some read ἀναπλήσειν. The Scholiasts are puzzling and contradictory. One speaks of a various reading ἀφανίζειν. Another says, 'because you are to practise and value honour, if you choose me, and are to recover its neglected image, as it were, and bring it to perfection in your own self;' adding a quotation from Demosthenes where altars of *δικη*, *εἰνομία*, and *αἰδώς*, are spoken of. Whether it be ἀναπλάττειν or ἀναπλήσειν, the use is rather strange. Reiz proposed to read ὅ τι, μέλλει, and ἀφανίζειν, 'you must do nothing base which shall destroy &c.' Meineke takes ὅ τι and μέλλει, keeping however ἀναπλήσειν: with what sense and construction we are left to guess. Upon the whole, Dindorf's reading and interpretation may be acquiesced in, though doubtful. The context, I think, more naturally suggests 'do nothing shameful, which shall tarnish your honour or disgrace you,' than 'do nothing shameful, for you are to be a pattern of honour;' but no satisfactory reading to combine with the ὅ τι μέλλει has been proposed.

997 μήλω βληθεὶς.] Cf. Virgil's

μηδ' ἀντειπεῖν τῷ πατρὶ μηδὲν, μηδ' Ἰαπετὸν καλέσαντα
grudging to μνησικακῆσαι τὴν ἡλικίαν, ἐξ ἧς ἐνεοττοτροφήθης.

ΑΔΙΚΟΣ

εἰ ταῦτ', ὦ μεράκιον, πείσει τούτῳ, νῆ τὸν Διόνυσον 1000
 τοῖς Ἱπποκράτους υἱέσιν εἴξεις, καὶ σε καλοῦσι βλιτο-
 μάμμαν.

ΔΙΚΑΙΟΣ

ἀλλ' οὖν λίπαρός γε καὶ εὐανθὴς ἐν γυμνασίοις διατρίψεις,
 οὐ στωμύλλων κατὰ τὴν ἀγορὰν τριβολεκτράπελ', οἷάπερ
the men of the day οἱ νῦν, *mouthng out far-fetched jokes.*
 οὐδ' ἐλκόμενος περὶ πραγματίου γλισχραντιλογεξεπιτρίπτου.

'Malo me Galatea petit lasciva puella,' from Theocr. *Idyll.* vi. 6, τῷ μῆλῳ βάλλω σε.

ἀποθραυσθῆς.] 'Be knocked off from your high pedestal of honour:' 'fall from your high reputation.' Walsh. The word βληθεὶς suggested this curious metaphor.

998 Ἰαπετὸν.] Iapetus, being brother of Cronus, serves like him for the *ne plus ultra* of antiquity.

999 μνησικακῆσαι τ. ἡλ.] This cannot mean 'to reproach with the ills of age,' as L. and S. give it. μνησικακεῖν is to be μνησικακός, 'mindful of evil, revengeful, bearing a grudge,' and a forgetfulness of good, thanklessness, seems almost implied in this character. The ἡλικία of a father, by which his son was fostered as an infant, cannot be equivalent to γῆρας, but rather means 'strong manhood.' And though strictly speaking this should give no ground to a son for μνησικακία, but for the opposite, yet a thankless person might remember support given by strength to his weakness as a grievance, and spitefully rejoice that the tables were now turned. 'Or call The greybeard an old-fashioned dolt, From a grudge you conceived, when, sturdy and tall, He supported your feet as they tottered.' Walsh.

1001 Ἱπποκράτους υἱέσιν.] Tele-sippus, Demophon, and Pericles, ri-

diculed for their silliness, of whom Eupolis says, Ἱπποκράτους τε παῖδες ἐμβόλιμοι τινες βληχτὰ τέκνα κοῦδαμῶς τοῦ νῦν τρόπου. Schol. There is said to be a sort of half-pun meant in υἱέσιν resembling υῖν; and Photius says that these sons of Hippocrates (and some others) were commonly called 'swine.'

καλοῦσι.] Future tense, as following εἴξεις.

βλιτομάμμαν.] From βλιτον, an insipid herb, and μάμμα = μήτηρ, 'qui infantis instar, matrem perpetuo vocantis, simplex et stolidus est.' Herm. Cf. Plaut. *Truc.* iv. 4. 1, for bliteus in the sense of 'insipid, tasteless.'

1003 τριβολεκτράπελ'.] τριβόλος is properly 'a prickly plant of the caltrop kind' (cf. Virgil's 'lappaeque tribulique'), which sticks in sheep's wool, cf. *Lysistr.* 576. It is then used for 'smart pointed sayings,' ἐκτράπελος means 'strange, out-of-the-way, far-fetched.' Hence the compound will mean 'far-fetched jokes, out-of-the-way witticisms and subtleties.' Of such τριβολεκτράπελα we have an instance in *Eg.* 1377—80, introduced by τὰ μεράκια... ἃ στωμυλεῖται τοιαῦτ' καθήμενα. The words and phrases there are ἐκτράπελα, but surely *not* 'coarse and rude,' as L. and S. make this compound mean.

ἀλλ' εἰς Ἀκαδημειαν κατιῶν ὑπὸ ταῖς μορίαις ἀποθρέξει 1005
 στεφανωσάμενος καλάμφ λευκῷ μετὰ σώφρονος ἡλικιώτου,
~~καὶ~~ μίλακος ἔζων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλοβολούσης,
 ἦρος ἐν ὥρᾳ χαίρων, ὑπὸταν πλάτανος πτελέα ψιθυρίζῃ.
 ἦν ταῦτα ποιῆς ἀγὼ φράζω,
 καὶ πρὸς τοῦτοις προσέχης τὸν νοῦν, *Eq. 503. for εἰς αὐτὸν 1010 αὐτὸν σὺν με δευ.*
 ἔξεις αἰὲ στήθος λιπαρὸν,
 χροιάν λευκὴν, ὤμους μεγάλους,
 γλῶτταν βαιὰν, πυγὴν μεγάλην,
 πόσθην μικράν.
 ἦν δ' ἄπερ οἱ νῦν ἐπιτηδεύης, 1015
 πρῶτα μὲν ἔξεις χροιάν ὥχραν,
 ὤμους μικροὺς, στήθος λεπτόν,
 γλῶτταν μεγάλην, πυγὴν μικράν,
 κωλὴν μεγάλην, ψήφισμα μακρόν,
 καὶ σ' ἀναπείσει
 τὸ μὲν αἰσχροὺς ἅπαν καλὸν ἡγείσθαι, 1020
 τὸ καλὸν δ' αἰσχρόν·
 καὶ πρὸς τοῦτοις τῆς Ἀντιμάχου
 καταπυγოსύνης ἀναπλήσει.

1005 Ἀκαδήμειαν, κ. τ. λ.] There was a gymnasium there, and the sacred olives (μορίαι) grew round it.

1006 καλάμφ λευκῷ.] A simple and easily-procured chaplet. It was peculiar to the Dioscuri. Schol.

1007 ἀπραγμοσύνης.] By a similar metaphor we have *Vesp.* 1059, ὑμῖν δι' ἔτους τῶν ἱματίων δῶσει δεξιότητος. Cf. *Pac.* 529—32. The Athenians thought any who did not take share in public business οὐκ ἀπράγμονα ἀλλ' ἀχρεῖον. *Thuc.* II. 40.

Λεύκης.] So in *Theocr. Idyll.* II. 121, κρατὶ δ' ἔχων λεύκαν Ἥρα κλέος ἱερὸν ἔρνος.

1008 ψιθυρίζῃ.] Cf. *Theocr. Idyll.* I. ἀδύ τι τὸ ψιθύρισμα, καὶ ἅ πῖνυς, αἰπὸλε, τήνα, ἃ ποτὶ ταῖς πηγαῖσι μελίσδεταί.

1011 λιπαρὸν.] As this is opposed to λεπτόν in v. 1018, it must combine with the notion of healthy sleekness that of παχύτης, 'fullness, fat-

ness.' λαμπρὰν is a various reading for λευκὴν, and this perhaps contrasts better with ὥχραν v. 1017.

1019 ψήφισμα μ.] 'A long bill.' This comes in with intended absurdity after the other personal qualifications.

1019 ἀναπείσει.] Sc. ὁ ἀδικὸς λόγος.

1022 Ἀντιμάχου.] Cf. *Ach.* 1150. Probably the four or five Antimachus of the Scholiast might be reduced to two, if not to one.

1023 ἀναπλήσει.] Were we to follow some MSS. and Meineke's note, and add the σ', it might be argued that it could easily have been lost after the final s of καταπυγოსύνης. Cf. *Ach.* 847, κού ξυντυχὼν σ' Ὑπέρβολος δικῶν ἀναπλήσει. On the other hand, the poet might have left out σε, to avoid the hissing of the two sibilants, as it may be supplied from v. 1019.

ΧΟΡΟΣ

ὦ καλλίπυργον σοφίαν κλεινοτάτην ἐπασκῶν, 1024
 ὥς ἡδὺ σοι τοῖσι λόγοις σῶφρον ἔπεστιν ἄνθος.
 εὐδαίμονες δ' ἦσαν ἄρ' οἱ ζῶντες τότε ἐπὶ τῶν προτέρων.
 πρὸς οὖν τάδ', ὦ κομψοπρέπῃ μούσαν ἔχων, 1030
 δεῖ σε λέγειν τι καινόν, ὥς εὐδοκίμηκεν ἀνὴρ.
 δεινῶν δέ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτὸν,
 εἶπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλήσεις. 1035

ΑΔΙΚΟΣ

καὶ μὴν πάλαι γ' ἐπνιγόμεν τὰ σπλάγχνα, καπεθύμουν
 ἵπαντα ταῦτ' ἐναντίαις γνώμασι συνταράττει.
 ἐγὼ γὰρ ἥττων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθην
 ἐν τοῖσι φροντισταῖσιν, ὅτι πρότιςτος ἐπενόησα
 καὶ τοῖς νόμοις καὶ ταῖς δίκαις τάναντί' ἀντιλέξαι. 1040
 καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,
 αἰρούμενον τοὺς ἥττονας λόγους ἔπειτα νικᾶν.
σκέψαι δὲ τὴν παιδευσιν ἢ πέποιθεν ὥς ἐλέγξω.
 ὅστις σε θερμῶ φησι λούσθαι πρῶτον οὐκ εἴσειν.

1024 — 1104. After the chorus have praised the manners of the olden time, the Unjust Cause proceeds to refute and ridicule his opponent's words by curious arguments or sophisms. Self-control is, he says, quite a mistake; self-indulgence is what he promises his pupil; and clever speaking is quite necessary to getting on at Athens among the disgraced rascals who form the majority. In proof that the dissolute are in a majority he points to the audience: his opponent is forced to grant it, and yields.

1024 καλλίπυργον.] Cf. *Ran.* 1004, πυργώσας ῥήματα σεμνά, said of Aeschylus. Euripides, on the other hand, is κομψός: cf. v. 1030, κομψοπρέπῃ μούσαν.

1030 πρὸς οὖν τάδ'.] 'Looking then to this, with reference then to this.' πρὸς τάδε is much as πρὸς ταῦτα in Aesch. *Prom. Vinct.* 992, πρὸς ταῦτα ῥιπτέσθω μὲν αἰθαλοῦσσα

φλόξ, or Soph. *Oed. Tyr.* 426, πρὸς ταῦτα καὶ Κρέοντα καὶ τοῦμὸν στόμα προπηλάκιζε: where there is a sort of defiant challenge 'with regard had to this, knowing all this, now that all this has been said and done, rail on, if you will, at Creon, &c.' And here there is something of the same sort. 'The Just Cause has spoken wonderfully well, now beat him if you can: you'll have to do your very best.'

1036 ἐπνιγόμεν τ. σπ.] Bergler quotes from Alexis in *Athenaeus*, εἰάν ἴδω κάτω βλέποντας ἀποπνίγομαι.

1040 καὶ τοῖς νόμοις καὶ.] Porson's correction from καὶ τοῖσι v. κ.: τοῖσι νόμοισι καὶ, some MSS.

1044 λούσθαι.] Cf. *Plut.* 657, 658, ἐλούμεν, λούμενος. Perhaps these forms should be taken to come from λέσθαι, ἐλόμεν, λοόμενος. Cf. above. v. 838, καταλόει.

καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά; 1045

ΔΙΚΑΙΟΣ

ὅτι κακιστόν ἐστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα.

ΑΔΙΚΟΣ

ἐπίσχε· εὐθὺς γάρ σε μέσον ἔχω λαβὼν ἄφυκτον, ^{striking of heart.}
καὶ μοι φράσον, τῶν τοῦ Διὸς παίδων τίν' ἄνδρ' ἀρίστον
ψυχὴν νομίζεις, εἶπὲ, καὶ πλείστους πόνους πονῆσαι;

ΔΙΚΑΙΟΣ

ἐγὼ μὲν οὐδέν' Ἡρακλέους βελτίον' ἄνδρα κρίνω. 1050

ΑΔΙΚΟΣ

ποῦ ψυχρὰ δῆτα πάποτ' εἶδες Ἡράκλεια λουτρά;
καίτοι τίς ἀνδρειότερος ἦν;

ΔΙΚΑΙΟΣ

ταῦτ' ἐστὶ ταῦτ' ἐκεῖνα,
ἃ τῶν νεανίσκων αἰεὶ δι' ἡμέρας λαλούντων
πληῖρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαιστρος.

ΑΔΙΚΟΣ

εἴτ' ἐν ἀγορᾷ τὴν διατρίβην ψέγεις, ἐγὼ δ' ἐπαινῶ. 1055
εἰ γὰρ πονηρὸν ἦν, Ὅμηρος οὐδέποτ' αὖ ἐποίει
τὸν Νέστορ' ἀγορητὴν αὖ οὐδὲ τοὺς σοφοὺς ἅπαντας.

1047 ἐπίσχε.] Cf. *Eg.* 847, ἐπίσχε· ἐν ταῖς ἀσπίσιν· λαβὴν γὰρ ἐν δέδωκε· and, for the wrestling term ἔχω μέσον, *Eg.* 387, ἔχεται μέσος.

1051 Ἡράκλεια λουτρά.] The legend was, that Hephaestus or Athena caused hot springs to rise, for the refreshment of Hercules after his labours, near Thermopylae. The Scholiast quotes to this effect Pissander: τῷ δ' ἐν Θερμοπύλῃσι θεὰ γλαυκῶπις Ἀθήνη ποιεῖ θερμὰ λουτρά παρὰ ῥηγμίνι θαλάσσης. That all naturally warm springs were called after Hercules, is attested by Eustathius in a note on Homer, and by Athenaeus. And Herodotus (VII. 176), in describing Thermopylae, says, ἐστὶ δὲ ἐν τῇ ἐσόδῳ ταύτῃ θερμὰ

λουτρά, τὰ Χύτρον καλέουσι οἱ ἐπὶ χώριοι, καὶ βωμὸς ἴδρυται Ἡρακλέος ἐπ' αὐτοῖσι.

1051—3 ταῦτ' ἐστὶ, κ.τ.λ.] Compare Aeschylus' charge against Euripides, *Ran.* 1069—71, εἴτ' αὖ λαλῶν ἐπιτρεῖσθαι καὶ στωμυλῶν ἐδίδαξας, ἣ' ἐκεῖνωσεν τὰς παλαιστρος. Cf. also above, v. 1003, and *Eg.* 1375, τὰ μεираκία ταυτὶ λέγω τὰν τῷ μύρῳ, ἃ στωμυλεῖται, κ.τ.λ.

1055 ἀγορᾷ.] Cf. *Eg.* 1373, οὐδ' ἀγορασάγένης οὐδεὶς ἐν ἀγορᾷ. Of course the ἀγορὰ of Homer is not fairly identified with the Athenian ἀγορὰ.

1057 ἀγορητὴν.] From Homer's λιγὺς Πυλίων ἀγορητής. And in *Il.* a. 490 the ἀγορὰ is called κυδιάνερα,

ἀνειμι δῆτ' ἐντεῦθεν ἐς τὴν γλῶτταν, ἣν ὁδὸν μὲν
οὐ φησι χρῆναι τοὺς νέους ἀσκεῖν, ἐγὼ δὲ φημί.
καὶ σωφρονεῖν αὐτὸ φησὶ χρῆναι· δύο κακῶς μεγίστω. 1060
ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πώποτ' εἶδες ἤδη
ἀγαθὸν τι γενόμενον; φράσον, καὶ μ' ἐξέλεγεξον εἰπών.

ΔΙΚΑΙΟΣ

πολλοῖς. ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.

ΑΔΙΚΟΣ

μάχαιραν; ἀστεῖόν γε κέρδος ἔλαβεν ὁ κακοδαίμων.
Ἵπέρβολος δ' οὐκ τῶν λύχνων πλεῖν ἢ τάλαντα πολλὰ
εἴληφε διὰ πονηρίαν, ἀλλ' οὐ μὰ Δί' οὐ μάχαιραν. 1066

ΔΙΚΑΙΟΣ

καὶ τὴν Θέτιν γ' ἔγημε διὰ τὸ σωφρονεῖν ὁ Πηλεὺς.

ΑΔΙΚΟΣ

κατ' ἀπολιποῦσά γ' αὐτὸν ὥχετ'. οὐ γὰρ ἦν ὑβριστὴς
οὐδ' ἠδὺς ἐν τοῖς στρώμασιν τὴν νύκτα παννυχίζειν
γυνὴ δὲ σιναμωρουμένη χαίρει· σὺ δ' εἰ κρόνιππος. 1070
σκέψαι γάρ, ὦ μειράκιον, ἐν τῷ σωφρονεῖν ἅπαντα

an epithet generally of μάχη; the two faculties, fight and council, being thus put in equal honour.

1058 γλῶτταν.] Cultivation of the powers of speaking may be taken as characteristic of the Athenians. Pericles says of them (Thuc. II. 40) that they decided rightly, οὐ τοὺς λόγους τοῖς ἔργοις βλάβην ἡγοῦμενοι, ἀλλὰ μὴ προδιδαχθῆναι μάλλον λόγῳ πρότερον ἢ ἐπὶ αὐτῷ ἔργῳ ἐλθεῖν; and that it was necessary for a statesman (Thuc. II. 60) γινώσκειν τε τὰ δέοντα καὶ ἐρμηνεύειν ταῦτα. And when Cleon (Thuc. III. 38) had blamed his countrymen's excess in love of clever speaking, Diodotus replies (c. 42): τοὺς τε λόγους ὅστις διαμάχεται μὴ διδασκάλους τῶν πραγμάτων γίγνεσθαι, ἀξύνετός ἐστιν. Also in Themistocles' character (Thuc. I.

138) the same accomplishment is noted, αὐτὸς μὲν μετὰ χειρὸς ἔχει, καὶ ἐξηγήσασθαι οἷός τε. The Lacedaemonians were a contrast in this respect. They could neither make nor appreciate elaborate speeches: see the blunt words of Sthenelaidas (Thuc. I. 86): and Thucydides' remark on Brasidas (IV. 84), ἣν δὲ οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν.

1063 Πηλεὺς.] Peleus is instanced as having been rewarded for continence by the gift of a sword (to save him from the wild beasts to which he was exposed), and of his wife Thetis. The one, it is retorted, was not worth much in comparison to what Hyperbolus has gained by knavery, and the other he did not enjoy long.

1065 οὐκ τῶν λυχνῶν.] The

ἄνεστιν, ἡδονῶν θ' ὅσων μέλλεις ἀποστρεῖσθαι,
 παίδων, γυναικῶν, κοττάβων, ὄψων, πότων, καχασμῶν.
 καίτοι τί σοι ζῆν ἄξιον, τούτων ἐὰν στερηθῇς;
 εἶεν. πάρειμ' ἐντεῦθεν ἐς τὰς τῆς φύσεως ἀνάγκας. 1075
 ἡμαρτες, ἡράσθης, ἐμοίχευσάς τι, κατ' ἐλήφθης·
 ἀπόλωλας· ἀδύνατος γὰρ εἰ λέγειν. ἐμοὶ δ' ὁμιλῶν,
 χρῶ τῇ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν αἰσχρόν.
 μοιχὸς γὰρ ἦν τύχης ἀλούς, τὰδ' ἀντερεῖς πρὸς αὐτόν,
 ὡς οὐδὲν ἡδίκηκας· εἴτ' ἐς τὸν Δί' ἐπανενεγκεῖν, 1080
 κακέϊνος ὡς ἥττων ἔρωτός ἐστι καὶ γυναικῶν·
 καίτοι σὺ θνητὸς ὦν θεοῦ πῶς μείζον ἂν δύναιο;

ΔΙΚΑΙΟΣ

τί δ' ἦν ῥαφανιδωθῇ πιθόμενός σοι τέφρα τε τιλθῇ;
 ἔξει τίνα γνώμην λέγειν, τὸ μὴ εὐρύπρωκτος εἶναι;

ΑΔΙΚΟΣ

ἦν δ' εὐρύπρωκτος ἦ, τί πείσεται κακόν; 1085

ΔΙΚΑΙΟΣ

τί μὲν οὖν ἂν ἔτι μείζον πάθοι τούτου ποτέ;

ΑΔΙΚΟΣ

τί δῆτ' ἐρεῖς, ἦν τοῦτο νικηθῇς ἐμοῦ;

ΔΙΚΑΙΟΣ

σιγήσομαι. τί δ' ἄλλο;

ΑΔΙΚΟΣ

φέρε δή μοι φράσον·

συνηγοροῦσιν ἐκ τίνων;

ΔΙΚΑΙΟΣ

ἐξ εὐρυπρώκτων.

·Scholiast here specifies Hyperbolus' knavery to have consisted in mixing lead with the brass of the candlesticks which he sold.

1073 καχασμῶν.] The Scholiast appears to have read *κιχλισμῶν* here. Cf. note on *κιχλίζειν*, v. 983.

1080 ἐπανενεγκεῖν.] Cf. Eur. *Bacch.* 29, *εἰς Ζῆν' ἀναφέρειν τὴν ἁμαρτίαν*

λέχους. And in the *Hippolytus* (451—461) the nurse uses the same line of argument. Brunck compares also Terent. *Eun.* 3. 5, where Chaerea quotes Jupiter's example. On account of such stories, Socrates, in Plato, excludes Homer and such poets from his system of education.

ΑΔΙΚΟΣ

πείθομαι.

1090

τί δαί; τραίγωδοῦς' ἐκ τίνων;

ΔΙΚΑΙΟΣ

ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΣ

εὖ λέγεις.

δημηγοροῦσι δ' ἐκ τίνων;

ΔΙΚΑΙΟΣ

ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΣ

ἄρα δῆτ'

ἔγνωκας ὥς σὺδὲν λέγεις;

1095

καὶ τῶν θεατῶν ὁπότεροι

πλείους σκόπει.

ΔΙΚΑΙΟΣ

καὶ δὴ σκοπῶ.

ΑΔΙΚΟΣ

τί δῆθ' ὁρᾷς;

ΔΙΚΑΙΟΣ

πολὺν πλείονας, νῆ τοὺς θεοὺς,

τοὺς εὐρυπρώκτους· τουτονὶ

γούν οἶδ' ἐγὼ κάκεινον

1100

καὶ τὸν κομήτην τουτονί.

ΑΔΙΚΟΣ

τί δῆτ' ἐρεῖς;

ΔΙΚΑΙΟΣ

ἡπτήμεθ', ὃ κινούμενοι,

πρὸς τῶν θεῶν δέξασθέ μου

θοῖμάτιον, ὥς

ἐξαυτομολῶ πρὸς ὑμᾶς.

1104 ἐξαυτομολῶ.] "This episode," says Cumberland, "reverses the Choice of Hercules, and makes the spectators parties in the criminality and injustice of the decision." Wieland, though applauding the

comic manner of the conclusion, and allowing the necessity there was here of making the wrong side prevail, doubts the propriety of such a sudden change and renouncing of his own character by the Just Cause.

ΣΩΚΡΑΤΗΣ

τί δῆτα; πότερα τοῦτον ἀπάγεσθαι λαβὼν
βούλει τὸν υἱόν, ἢ διδάσκω σοι λέγειν;

1105

ΣΤΡΕΨΙΑΔΗΣ

δίδασκε καὶ κόλαζε, καὶ μέμνησ' ὅπως
εὖ μοι στομώσεις αὐτὸν, ἐπὶ μὲν θᾶτερα
οἶαν δικιδίοις, τὴν δ' ἑτέραν αὐτοῦ γνάθου
στόμωσον οἶαν ἐς τὰ μείζω πράγματα.

1110

ΣΩΚΡΑΤΗΣ

ἀμέλει, κομιεῖ τοῦτον σοφιστὴν δεξιόν.

ΣΤΡΕΨΙΑΔΗΣ

ὥχρον μὲν οὖν ἔγωγε καὶ κακοδαίμονα. *in legg*

ΧΟΡΟΣ

χωρεῖτέ νυν οἶμαι δέ σοι ταῦτα μεταμελήσειν.

τοὺς κριτὰς ἃ κερδανοῦσιν, ἣν τι τόνδε τὸν χορὸν 1115

1105—1130. Socrates returns, and is entrusted by Strepsiades with the teaching of his son. The Chorus, who are now beginning to favour the honest side, prophesy that the father will repent it. Then, in their character as Clouds, they promise to bestow great blessings, if they are properly honoured and the play gains the prize.

1108 στομώσεις.] ὡς ἐπὶ σιδήρου φησὶ μεταφορικῶς, ἀκονήσεις, Schol. Cf. Soph. *Oed. Col.* 794, τὸ σὸν δ' ἀφίκται δειρ' ὑπέβλητον στόμα πολλὴν ἔχον στόμωσιν. There is reference also to the powers of mouth and tongue, στόμα having a double sense: as in Soph. *Aj.* 651, κάγω γὰρ, δς τὰ δειν' ἐκαρτέρουν ποτε, βαφῇ σιδήρος ὡς, ἐθελύνθη στόμα πρὸς τῆσδε τῆς γυναικός. It is curious that the same metaphor was used in Hebrew, 'the edge of the sword' being literally, in the original, 'the mouth of the sword.' And Gesenius' explanation, that 'the figure is taken from the teeth, and the idea of biting,' seems better than what L. and S. say, that στόμα means foremost part, front, and so, of weapons, the point, edge.

1109 οἶαν.] Supply γνάθου. Meineke's reading *οἶον* would agree with αὐτὸν. In the next line MSS. R. V. have *οἶον*, which must be wrong there, and perhaps the words have changed places; and Meineke (or Teuffel, from whom he takes the alteration) is right.

1112 ὥχρον μὲν οὖν ἔγωγε.] So MSS. R. V. have it. And for the pronoun thus used, cf. *Vesp.* 953, κλέπτῃς μὲν οὖν οὗτός γε καὶ ξυνωμότης. Dindorf thinks οἶμαι γε was a substitution made to suit the line to Phidippides; it might also have crept in by mistake from οἶμαι δέ in the next line. Certainly vv. 104—5, τοὺς ὥχρωντας...λέγεις, ὧν ὁ κακοδαίμων Σωκράτης, rather support this assigning of the line to the son: but the father also had remarked the wretched appearance of the Socratic scholars (v. 187), and below (v. 1171) notes the proper complexion which his son has got. If spoken by Strepsiades, it is of course 'an aside' to the audience, not to Socrates.

1115. This is a kind of parabasis, containing not all the parts, but

ὠφελῶσ' ἐκ τῶν ^{where they usually can} δικάων, βουλόμεσθ' ἡμεῖς φράσαι.
 πρῶτα μὲν γάρ, ἣν νεᾶν βούλησθ' ἐν ὥρᾳ τοὺς ἀγροὺς,
 ὕσομεν πρῶτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ὕστερον.
 εἶτα τὸν καρπὸν τε καὶ τὰς ἀμπέλους φυλάξομεν,
 ὥστε μήτ' αὐχμὸν πιέξειν μήτ' ἄγαν ἐπομβρίαν. 1120
 ἣν δ' ἀτιμάσῃ τις ἡμᾶς θνητὸς ὦν οὔσας θεὰς,
 προσσχέτω τὸν νοῦν, πρὸς ἡμῶν οἷα πείσεται κακὰ,
 λαμβάνων οὔτ' οἶνον οὔτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.
 ἡνίκ' ἂν γὰρ αἶ τ' ἐλᾶαι βλαστάνωσ' αἶ τ' ἀμπελοι,
 ἀποκεκόφονται τοιαύταις σφενδόναϊς παίησομεν. 1125
 ἣν δὲ πλινθεύοντ' ἴδωμεν, ὕσομεν καὶ τοῦ τέγους
 τὸν κέραμον αὐτοῦ χαλαzais στρογγύλαις συντρίψομεν.
 καὶν γαμῇ ποτ' αὐτὸς ἢ τῶν ξυγγενῶν ἢ τῶν φίλων,
 ὕσομεν τὴν νύκτα πᾶσαν ὥστ' ὕσως βουλήσεται
 καὶν ἐν Αἰγύπτῳ τυχεῖν ὦν μᾶλλον ἢ κρῖναι κακῶς. 1130

ΣΤΡΕΨΙΑΔΗΣ

πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέρα,

only an *epirrhemata*, the part in which it was customary to give good advice to the state, or to ridicule the wicked. Schol. Cf. *Eg.* 1263—1315 for a second parabasis, containing more parts than this.

τοὺς κριτάς.] In a democracy like Athens the opinions of the judges would (as Walsh remarks) commonly coincide with those found to prevail with the audience.

1119 τε καὶ τὰς.] A correction made by Coraes from *τεκούσας*. The article could not be omitted with *ἀμπέλους* if expressed with *καρπὸν*; nor is the sense of the past participle satisfactory: and after help promised at the ploughing, aid to the growing corn-crops (the prevailing sense of *καρπὸς*) is naturally mentioned.

1120 ὥστε...ἐπομβρίαν.] These evils, and that of v. 1125, are comprised in Horace's stanza (*Od.* III. 1. 29—32), 'Non verberatae grandine vineae, fundusque mendax; arbore nunc aquas culpante, nunc torrentia agros sidera, nunc hiemes iniquas.'

1122 προσσχέτω.] Cf. note on v. 575.

1123 χωρίου.] Cf. note on *Ach.* 229, and *Pac.* 1146, 1148, ἐκ τοῦ χωρίου, παρδακὸν τὸ χωρίον.

1125 σφενδόναϊς.] A curious use. Xenophon, however, uses *σφενδόνας* for the things hurled (*An.* v. 2, 14), τὰ βέλη ἐφέρετο, ...λόγχοι, τοξεύματα, σφενδόνας, ...λθοι. Compare Shakespeare's 'slings and arrows of outrageous fortune.'

1129 ὕσομεν τὴν νύκτα.] It was in the night that the bride was fetched home to her bridegroom's house with procession, torch-bearers, music, &c. Hence rain would be peculiarly inconvenient.

1130 ἐν Αἰγύπτῳ.] Where it does not rain, but the people are rascals. For the supposed rainlessness of Egypt, cf. Herod. III. 10, and *Thesm.* 855—7, Νείλου μὲν αἶδε καλλιπάρθενοι ῥοαί, δς ἀντὶ διας ψακάδος Αἰγύπτου πέδον λευκῆς νοτίζει: for its rascality, cf. Theocr. *Id.* xv. 47, οὐδεὶς κακοεργὸς δαλείται τὸν λόντα παρέρπων Αἰγυπτιστί.

1131—1212. Strepsiades comes

εἰθ' ἦν ἐγὼ μάλιστα πασῶν ἡμερῶν
 δέδοικα καὶ πέφρικα καὶ βδελύττομαι,
 εὐθὺς μετὰ ταύτην ἔστ' ἔνη τε καὶ νέα.
 πᾶς γάρ τις ὄμνυσ', οἷς ὀφείλων τυγχάνω,
 θεῖς μοι πρυτανεῖ' ἀπολεῖν μέ φησι κάξολεῖν,
 ἐμοῦ μέτρι' ἅττα καὶ δίκαι' αἰτουμένου
 "ὦ δαιμόνιε, τὸ μέν τι νυνὶ μὴ λάβῃς,
 τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἄφες," οὗ φασὶν ποτε
 οὕτως ἀπολήψεσθ', ἀλλὰ λοιδοροῦσί με
 ὥς ἄδικός εἰμι, καὶ δικάσεσθαι φασὶ μοι.
 νῦν οὖν δικάζέσθων· ὀλίγον γάρ μοι μέλει,
 εἴπερ μεμάθηκεν εὖ λέγειν Φειδιππίδης.
 τάχα δ' εἴσομαι κόψας τὸ φροντιστήριον.
 παῖ, ἡμῖ, παῖ παῖ.

1135

1140

αἰο ἅλα ΣΩΚΡΑΤΗΣ

Στρεψιάδην ἀσπάζομαι.

1145

ΣΤΡΕΨΙΑΔΗΣ

κάγωγε σ'. ἀλλὰ τουτονὶ πρῶτον λαβέ·
 χρή γὰρ ἐπιθαιμάζειν τι τὸν διδάσκαλον.

back to the Contemplatory to get his son, being hard pressed by threatening creditors. Socrates tells him that the youth's education is complete, and calls him out. Father and son go away, and Strepsiades, on shewing his difficulties, is instructed in some novel points of law and means of escape, which highly delight him.

1135—39 ὄμνυσ' — φησι — ἐμοῦ αἰτουμένου—οὗ φασίν.] The irregularity of φησι after ὄμνυσσι Dindorf parallels from vv. 759, 864. Reiske, Hermann and others, read ὄμνυσ. The greater difficulty however is the absence of a conjunction with ἐμοῦ αἰτ., if the pause be made after ἐξολεῖν; or with οὗ φασιν, if the pause be made after ἄφες. Meineke has καὶ μου, but gives no authority for it. Seeing that ἐμοῦ μετρία τε was the old reading, changed by Porson to μέτρι' ἅττα, might not

ἐμοῦ τε μετρία be read, and give the required conjunction with less change than καὶ μου? And for the participle, ὄμνυσ, it may be pleaded that it is hardly an alteration. The sentence will then run: 'For every creditor swearing...says he will destroy me: and, though I make a moderate request,...they say that they will never, &c.'

1136 πρυτανεῖα.] 'The court fees.' See *Dict. Ant.* p. 335, under Δίκη.

1141 δικάσεσθαι.] Cf. above, v. 35.

1146 κάγωγε σ'.] Cf. note on 1146. Both Meineke and Dindorf here give κάγωγέ σ' here, and κάγω δέ σ' in *Eg.* 711. But σέ, if emphatic, is not enclitic.

τουτονί.] 'This sack of meal' (θύλακον); for he had said above (v. 669), διαφυγίωσόν σου κύκλῳ τὴν κάρδοπον.

1147 ἐπιθαιμάζειν.] ἀντὶ τοῦ δώροις τιμᾶν, Suid. εὐφύμῳς ἐρρέθη ἀντὶ τοῦ μισθὸν δίδόναι, Eustath.

16 τα μεντοι
μεθουστος
02 xiv. φθινοντος.
τριεκας = ενη και νεα.
δισμοχηνις. νοιμηνια.
πρωτη επι δεκα.
εικας.
πρωτη επι σικαλι

124

ΑΡΙΣΤΟΦΑΝΟΤΣ

[1148

καί μοι τὸν υἱόν, εἰ μεμάθηκε τὸν λόγον δεκατη φθινοντος.
ἐκεῖνον, εἴφ', ὃν ἀρτίως εἰσήγαγες.

ΣΩΚΡΑΤΗΣ

μεμάθηκεν.

ΣΤΡΕΨΙΑΔΗΣ

εὖ γ', ὦ παμβασίλει 'Απαιόλη.

1150

universal deceit.

ΣΩΚΡΑΤΗΣ

ὥστ' ἀποφύγοις ἂν ἦντιν' ἂν βούλῃ δίκην.

ΣΤΡΕΨΙΑΔΗΣ

κεῖ μάρτυρες παρήσαν, ὅτ' ἐδανειζόμεν;

ΣΩΚΡΑΤΗΣ

πολλῷ γε μᾶλλον, κἂν παρῶσι χίλιοι.

ΣΤΡΕΨΙΑΔΗΣ

βοάσομαί τᾶρα τὰν ὑπέρτονον

βοάν. ἰὼ, κλάετ' ὠβολοστάται,

1155

αὐτοὶ τε καὶ τὰρχαῖα καὶ τόκοι τόκων you compound interest.

οὐδὲν γὰρ ἂν με φλαῦρον ἐργάσαισθ' ἔτι

οἶος ἐμοὶ τρέφεται

τοῖσδ' ἐνὶ δώμασι παῖς,

ἀμφήκει γλώττη λάμπων,

1160

1149 ὃν d. εἰσήγαγες.] Seager is very positive against the older commentators who make ὃν relative to υἱόν. He refers it to λόγον, 'that ἄδικος λόγος which you brought forward (εἰσήγ. brought on the stage).' Walsh also takes ὃν to refer to λόγον, but renders it 'the cause you lately took with you into the house.' This is better than Seager's rendering of εἰσήγαγες: but to refer ὃν to υἱόν, 'my son, whom you just now took into your school,' seems at least as good a way. ἀρτίως refers to the time when Socrates, the pupil, and the λόγος went into the φροντιστήριον after v. 1112.

1150 'Απαιόλη.] Deceit is personified, as in *Eg.* 634, Σκιταλοι, Φένακες, and other deities of roguery.

1154—62. A mock heroic song of exultation. The first line is (says the Scholiast) from the Peleus of Euripides.

1155 ὠβολοστάται.] Aristotle classes ὀβολοστατική very low: εὐλογώτατα μισεῖται, he says, and μάλιστα παρὰ φύσιν τῶν χρηματισμῶν ἐστίν. *Pol.* i. 10.

1158 οἶος.] Cf. above, v. 699, κακοδαίμων ἐγὼ, ὅταν δίκην δώσω.

1160 ἀμφήκει γλώττη λάμπων.] He had been sharpened doubly, cf. above, v. 1108—9. He is, as it

πρόβολος ἐμός, σωτὴρ δόμοις, ἐχθροῖς βλάβη,
 λυσανίας πατρῶων μεγάλων κακῶν·
 ὃν κάλεσον τρέχων ἐνδοθεν ὡς ἐμέ.
 ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων,
 αἶε σοῦ πατρός.

1165

ΣΩΚΡΑΤΗΣ

ὅδ' ἐκείνος ἀνὴρ.

ΣΤΡΕΨΙΑΔΗΣ

ὦ φίλος, ὦ φίλος.

ΣΩΚΡΑΤΗΣ

ἄπιθι λαβὼν τὸν υἱόν.

ΣΤΡΕΨΙΑΔΗΣ

ὦ ὦ τέκνον.

ἰοῦ ἰοῦ.

1170

ὡς ἤδομαί σου πρῶτα τὴν χροιάν ἰδών.
 νῦν μὲν γ' ἰδεῖν εἰ πρῶτον ἐξαρνητικὸς
 κἀντιλογικὸς, καὶ τοῦτο τοῦπιχώριον
 ἀτεχνῶς ἐπανθεῖ, τὸ τί λέγεις σύ; καὶ δοκεῖν
 ἀδικοῦντ' ἀδικεῖσθαι καὶ κακουργοῦντ', οἷδ' ὅτι.
 ἐπὶ τοῦ προσώπου τ' ἐστὶν Ἀττικὸν βλέπος.

1175

were, 'a flashing two-edged sword' here; in the next line he is πρόβολος, 'a spear, a lance in rest;' for in this sense we should probably take πρόβολος rather than as 'jutting rock,' 'the jetty that saves me from insolent foes,' Walsh.

1162 λυσανίας.] In imitation of Sophocles: Ζεὺς νόστον ἄγοι τὸν νικοῦν καὶ πανσανίαν κατ' Ἀτρεΐδαν. (*Fr.* 765). The word would also sound like a proper name.

1171 χροιάν.] Cf. above, v. 1112.

1172 ἐξαρνητικός.] For a longer string of adjectives in -κός, cf. *Lg.* 1378—80.

1174 τὸ τί λέγεις σύ;] A look that shews you would impudently challenge with a sharp, 'What's that you say?' anything your oppo-

nent asserted. *δτε γὰρ τοὺς ἐναντίους καταπλήξαι βουλόμεθα, τῇ τοιαύτῃ φωνῇ χρώμεθα*, Schol.

1175 καὶ κακουργοῦντ', οἷδ' ὅτι.] Nothing can well be more meaningless and tame than this οἷδ' ὅτι; and Aristophanes can hardly have written it so. Bentley conjectured εὖ ποιεῖν, or εὖ νοεῖν, for οἷδ' ὅτι: but either would be a wide departure from MSS, and not quite satisfactory. For the sense, κακουργοῦντα κακουργεῖσθαι is wanted, but to supply κακουργεῖσθαι is awkward, and even then οἷδ' ὅτι is weak. It would have been a less harsh ellipse to understand the participle κακουργοῦντα, had κακουργεῖσθαι been expressed: *e.g.* if it had been ἀδ. ἀδικεῖσθαι καὶ κακουργεῖσθαι δ' ἔτι.

νῦν οὖν ὅπως σώσεις μ', ἐπεὶ καπώλεσας.

ΦΕΙΔΙΠΠΙΔΗΣ

φοβεῖ δὲ δὴ τί;

ΣΤΡΕΨΙΑΔΗΣ

τὴν ἔνην τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΔΗΣ

ἔνη γὰρ ἔστι καὶ νέα τις ἡμέρα;

dodging fees. first str in indictment

ΣΤΡΕΨΙΑΔΗΣ
εἰς ἣν γε θήσῃν τὰ πρυτανεῖά φασί μοι.

1180

ΦΕΙΔΙΠΠΙΔΗΣ

ἀπολούς' ἄρ' αὖθ' οἱ θέντες· οὐ γὰρ ἔσθ' ὅπως
μ' ἡμέρα γένοιτ' ἂν ἡμέρα δύο.

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἂν γένοιτο;

ΦΕΙΔΙΠΠΙΔΗΣ

πῶς γάρ; εἰ μὴ πέρ γ' ἅμα
αὐτὴ γένοιτ' ἂν γραιὺς τε καὶ νέα γυνή.

ΣΤΡΕΨΙΑΔΗΣ

καὶ μὴν νενόμισται γ'.

ΦΕΙΔΙΠΠΙΔΗΣ

οὐ γὰρ, οἶμαι, τὸν νόμον
ἴσασιν ὀρθῶς ὅ τι νοεῖ.

1185

1177 καπώλεσας.] 'Save me since you also destroyed me.' The English idiom is rather to put the 'also' with the second act, 'Since you destroyed me, do you also save me;' or, to emphasize the pronoun, 'Do you save since you destroyed.'

1179 νέα τις ἡμέρα.] The γε in the answer εἰς ἣν γε proves τις preferable to τίς here. Nor does Meineke's νέα τίς; with ἡμέρα beginning Strepsiades' answer, justify the γε. For his reading seems meant thus: 'Why what is the old and the new? *St.* A day on which, &c.;' but surely then it should be ἡμέρα εἰς ἣν, not ἡμέρα εἰς ἣν γε.

1181 ἀπολούς'.] Vulg. ἀπολούντ'.

Brunck corrected it, comparing v. 1256. It is confirmed by MS. Rav.

1183—4 οὐκ ἂν γένοιτο—εἰ μὴ γένοιτ' ἂν.] οὐκ ἂν γένοιτο=οὐ δύναται γενέσθαι, γένοιτ' ἂν=δύναται γενέσθαι. Hence the ἂν with optat. after εἰ is not only defensible here, but plainly right. 'One day cannot possibly be two days. *S.* Cannot be? *P.* No, not unless the same woman can be old and young,' εἰ μὴ γένοιτο, which Meineke in his note prefers, would mean, 'unless the same were to be,' which is not so good, for it does not express the notion of possibility, which is wanted in the conditional as well as in the other clause.

ΣΤΡΕΨΙΑΔΗΣ

νοεῖ δὲ τί;

ΦΕΙΔΙΠΠΙΔΗΣ

ὁ Σόλων ὁ παλαιὸς ἦν φιλόδημος τὴν φύσιν. *naturally, practically*

ΣΤΡΕΨΙΑΔΗΣ

τουτὶ μὲν οὐδέν πω πρὸς ἔννην τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΔΗΣ

ἐκεῖνος οὖν τὴν κλῆσιν ἐς δὴ ἡμέρας

ἔθηκεν, ἔς γε τὴν ἔννην τε καὶ νέαν,

ἵν' αἱ θέσεις γίνονται τῇ νομηνίᾳ.

1190

ΣΤΡΕΨΙΑΔΗΣ

ἵνα δὴ τί τὴν ἔννην προσέθηκεν;

ΦΕΙΔΙΠΠΙΔΗΣ

ἵν', ὦ μέλε,

παρόντες οἱ φεύγοντες ἡμέρα μιᾷ

πρότερον ἀπαλλάττουινθ' ἐκόντες, εἰ δὲ μὴ,

ἔωθεν ὑπανιῶντο τῇ νομηνίᾳ.

1195

ΣΤΡΕΨΙΑΔΗΣ

πῶς οὐ δέχονται δῆτα τῇ νομηνίᾳ

1189 ἐς δὴ ἡμέρας.] The 'old and the new,' he argues, is not one day but two days, 'the old' being the 30th (or last of the month), 'the new' the new-moon (or first). The summoning into court was therefore fixed for the 30th, in order that the party summoned might have that whole day to consider of it, and might not suffer through being severely dealt with. Schol. Solon was therefore φιλόδημος, as favouring the debtors, and giving them time to settle the matter amicably and pay up.

1191 θέσεις.] αἱ καταβολαὶ τῶν πρυτανείων. Schol.

1192—5 ἵν', ὦ μέλε, κ. τ. λ.] The defendants, if they saw they were in the wrong and fairly owed the money, might compromise matters without going to trial; if they would not,

then their law troubles would begin next day.

1194 ἀπαλλάττουινθ' ἐκόντες.] Meineke, without authority, reads διαλλάττουινθ'. This latter compound is certainly more frequent in the sense 'to be reconciled; effect a compromise.' But ἀπαλλάττεσθαι, 'to get released from, get quit of,' sometimes implies much the same: especially with ἐκόντες, 'by paying up of their own free will.' ἀπαλλάττουιντο τοῦ δικάζεσθαι διαλυσάμενοι πρὸς τοὺς δανειστάς. Schol.

1196 πῶς οὐ, κ. τ. λ.] But in that case the magistrates ought not to take the court fees on the last day of the month, but on the first of the ensuing month, since the trial does not really begin till that day. True: but that's their greediness, they secure them a day too soon.

ἀρχαὶ τὰ πρυτανεῖ, ἀλλ' ἔνη τε καὶ νέα;

ΦΕΙΔΙΠΠΙΔΗΣ

ὅπερ οἱ προτένθαι γὰρ δοκοῦσί μοι ποιεῖν
 ἵν' ὡς τάχιστα τὰ πρυτανεῖ ὑφελοῖατο,
 διὰ τοῦτο προϋτένθουσιν ἡμέρα μιᾷ.

1200

good for you meats. ΣΤΡΕΨΙΑΔΗΣ

εὖ γ', ὦ κακοδαίμονες, τί κάθησθ' ἀβέλτεροι,
 ἡμέτερα κέρδη τῶν σοφῶν, ὄντες λίθοι, *καὶ οὐκ ἐκείνους οὐκ ἔχοντες*
 ἀριθμὸς, πρόβατ' ἄλλως, ἀμφορῆς νενησμένοι;
 ὥστ' εἰς ἑμαυτὸν καὶ τὸν υἱὸν τουτονὶ
 ἐπ' εὐτυχίαισιν ἀστέον μούγκώμιον.

1205

μάκαρ ὦ Στρεψιάδες,
 αὐτὸς τ' ἔφυς ὡς σοφὸς,
 χοῖον τὸν υἱὸν τρέφεις,
 φήσουσι δὴ μ' οἱ φίλοι
 χοῖ δημόται

1210

ζηλοῦντες ἡνίκ' ἂν σὺ νικᾷς λέγων τὰς δίκας.
 ἀλλ' εἰσάγων σε βούλομαι πρῶτον ἐστιᾶσαι.

ΠΑΣΙΑΣ

and. εἴτ' ἄνδρα τῶν αὐτοῦ τι χρὴ προῖέναι;

1198 προτένθαι.] Brunnck says there was a regular 'collegium' of προτένθαι at Athens, whose duty it was to taste beforehand the meats for sacrificial banquets, and to warrant their wholesomeness. The other explanation (in L. and S.) agrees more with the Scholiast. Whether the word means 'gourmands who secure the best for themselves,' or 'those who taste beforehand and secure the best for the sacrifices,' the application here is much the same. Eustathius derives the word from πρὸ and τένθειν or τένδειν=ἐσθιέν. This L. and S. connect with τέλινω: probably it is rather akin to Lat. tondeo, and possibly to δ-δοῦς, δ-δόντ-ος. Eng. tooth. *φειδελίους κερατοὺς*.

1201 εὖ γ'. *α.τ.λ.*] He turns to the audience during what follows. Cf. for καθήσθ' ἀβ. *Ran.* 989, τέως δ' ἀβελτερώτατοι κεχηγνότες—καθήντο.

1202 ἡμέτερα κέρδη.] Bergler quotes from a French comedy, 'Les sots sont ici bas pour nos menus plaisirs.'

1203 ἀριθμὸς, πρόβατ' ἄλλως.] Cf. Eur. *Troad.* 476, οὐκ ἀριθμὸν ἄλλως, ἀλλ' ὑπερτάτους Φρυγῶν, and Hor. *Ep.* I. 2, 25, 'Nos numerus sumus et fruges consumere nati.'

ἀμφορῆς νενησμένοι.] ματαιῶς κέρατοι σεσωρευμένοι, Suid. Cf. *Ecc.* 838, τράπεζαι ... ἐπινενησμένοι. A heap of useless and (probably) empty wine-jars is what is meant; 'inutilis supellex,' Herm. Probably the appearance of the audience, as they sat close packed, suggested the phrase.

1206 Στρεψιάδες.] The Scholiast finds a joke in the irregular vocative for Στρεψιάδης: διέστρεψε τὴν κλητικὴν καὶ ὡς ἀγροικὸς ἐπταίσειν.

1214—1302. First Pasias comes to get his money, then Amynias;

οὐδέποτε γ', ἀλλὰ κρείττον ἦν εὐθὺς τότε ¹²¹⁵ *it had been better at the instant*
 ἀπερυθριάσαι μᾶλλον ἢ σχεῖν πράγματα, *to have unblushingly said so!*
 ὅτε τῶν ἐμαυτοῦ γ' ἔνεκα νυνὶ χρημάτων
 ἔλκω σε κλητεύσονται, καὶ γενήσομαι
 ἐχθρὸς ἔτι πρὸς τούτοις ἀνδρὶ δημότῃ.
 ἀτὰρ οὐδέποτε γε τὴν πατρίδα καταισχυνῶ 1220
 ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην

ΣΤΡΕΨΙΑΔΗΣ

τίς οὐτοσί;

ΠΑΣΙΑΣ

ἐς τὴν ἔνῃν τε καὶ νέαν.

ΣΤΡΕΨΙΑΔΗΣ

μαρτύρομαι,

ὅτι ἐς δύ' εἶπεν ἡμέρας. τοῦ χρήματος;

ΠΑΣΙΑΣ

τῶν δώδεκα μνῶν, ἃς ἔλαβες ὠνούμενος *you bought with*
 τὸν ψαρὸν ἵππον.

ΣΤΡΕΨΙΑΔΗΣ

ἵππον; οὐκ ἀκούετε,

1225

ὃν πάντες ὑμεῖς ἴστε μισοῦνθ' ἵππικῇν.

ΠΑΣΙΑΣ

καὶ νῇ Δί' ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.

ΣΤΡΕΨΙΑΔΗΣ

μὰ τὸν Δί' οὐ γάρ πω τότε' ἐξηπίστατο

but both are put off, and laughed at as being unlettered and unphilosophical; Strepsiades fully trusting that, though he be sued at law, Phidippides will bring him off.

1216 ἀπερυθριάσαι.] I ought to have unblushingly and inexorably said 'No' at the time of lending, rather than come to have such a trouble now about getting back my money.

1218 σε κλ.] This is to the friend whom he was taking with him as witness to the serving of the summons.

1220 τὴν πατρίδα καταισχυνῶ.] As if it were an honour to be litigious. So in *Av.* 1451 the informer says, τὸ γένος οὐ καταισχυνῶ· πατρίδος ὁ βίος συκοφαντεῖν ἐστὶ μοι.

1225 ψαρὸν.] τὸν ταχύν· ἢ τὸν τὸ χρώμα τοιοῦτον, Schol. The horse was more likely to be described by his colour than by his fleetness; therefore the second sense given by the Scholiast seems right, especially as Aristotle uses the word ψαρός of colour.

1228 μὰ τὸν Δί' οὐ γάρ.] The adjuration is to be connected with

Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον. *inrefragable*.

ΠΑΣΙΑΣ

νῦν δὲ διὰ τοῦτ' ἔξαρνος εἶναι διανοεῖ;

1230

ΣΤΡΕΨΙΑΔΗΣ

τί γὰρ ἄλλ' ἂν ἀπολαύσαιμι τοῦ μαθήματος;

ΠΑΣΙΑΣ

καὶ ταῦτ' ἐβελήσεις ἀπομόσαι μοι τοὺς θεούς;

ΣΤΡΕΨΙΑΔΗΣ

ποίους θεούς;

ΠΑΣΙΑΣ

τὸν Δία, τὴν Ἑρμῆν, τὸν Ποσειδῶ.

ΣΤΡΕΨΙΑΔΗΣ

νὴ Δία,

| καὶ προσκαταθεῖν γ', ὥστ' ὁμόσαι, τριώβολον.

1235

ΠΑΣΙΑΣ

ἀπόλοιο τοῖνυν ἔνεκ' ἀναιδείας ἔτι.

ΣΤΡΕΨΙΑΔΗΣ

ἄλσιν διασμηχθεῖς ὄναιτ' ἂν οὔτοσί.

ΠΑΣΙΑΣ

οἴμ' ὥς καταγελάς.

οὐ γὰρ, not to be referred to what Pasion had said. 'Ay, for my son Phidippides, by Jove, &c.' Walsh. Strepsiades has no objection to use colloquially the common oaths, though, as a philosopher, he does not hold them binding.

1233 ποίους θεούς;] Bekker reads *ἦν ἂν κεύσω γ' ὡς σε*; ΣΤ. *τοὺς ποίους θεούς*; 'Will you deny the debt on your oath by the gods, going into court whithersoever I bid you? S. By what gods?' But MS. Rav. has simply *ποίους θεούς*, and a monometer like this occurs in the dialogue in *Ach.* 407. One objection raised to this reading is that *ποίους θεούς*; without the article, is a contemptuous sneer, and needs no answer: cf. *Ach.* 62. This is certainly true ge-

nerally: but though such a question is often in contempt and ridicule, it would be unreasonable to say that it must never have an answer. And though Strepsiades might mean it simply in contempt, Pasion, being unaccustomed to hear the gods scoffed at, might choose to answer it as a question.

1235 προσκαταθεῖν.] He would pay, besides the usual *πρυτανεία*, a three-obol piece for the privilege of swearing, and thus shewing his contempt for the gods.

1237 ἄλσιν, κ.τ.λ.] Pasion was apparently corpulent: he would therefore make a good wine-skin. Such skins were dressed with salt to soften and stretch them; or, as some say, to keep them sweet. Cf. *Ach.* 1002,

ΣΤΡΕΨΙΑΔΗΣ

ἐξ χάας χωρήσεται. *ψ. χάας. χάας. L. v. 2. sub mss.*

ΠΑΣΙΑΣ

οὐ τοι μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς
ἐμοῦ καταπροίξει.

ΣΤΡΕΨΙΑΔΗΣ

θαυμασίως ἥσθην θεοῖς,

1240

καὶ Ζεὺς γέλοιος ὀμνύμενος τοῖς εἰδόσιν.

ΠΑΣΙΑΣ

ἦ μὴν σὺ τούτων τῷ χρόνῳ δώσεις δίκην.
ἀλλ' εἴτ' ἀποδώσεις μοι τὰ χρήματ' εἴτε μὴ,
ἀπόπεμψον ἀποκρινάμενος.

ΣΤΡΕΨΙΑΔΗΣ

ἔχε νυν ἥσυχος.

ἐγὼ γὰρ αὐτίκ' ἀποκρινοῦμαί σοι σαφῶς.

1245

ΠΑΣΙΑΣ

τι σοι δοκεῖ δράσειν; ἀποδώσειν σοι δοκεῖ;

ΣΤΡΕΨΙΑΔΗΣ

ποῦ σθ' οὗτος ἀπαιτῶν με τὰργύριον; λέγε,
τουτὶ τί ἔστι;

ΠΑΣΙΑΣ

τοῦθ' ὅ τι ἐστί; κάρδοπος.

ΣΤΡΕΨΙΑΔΗΣ

ἔπειτ' ἀπαιτεῖς τὰργύριον τοιοῦτος ὢν;

where a similar joke is made on
Ctesiphon.

1238 ἐξ χάας χωρήσεται.] ἂν σμη-
χθῇ πλέον χωρήσει ὥσπερ λήκυθος ἢ
ἄσκος. Schol.

1240 ἥσθην.] Cf. above, v. 174.
The Scholiast gives as παρεπιγραφή
(stage-direction) γελῶν τοῦτό φησιν.

1246 ἀποδώσειν σοι δοκεῖ;] This
is said by Pasion to the κλητήρ, while
Strepsiades is away. To make the

κλητήρ speak, and affirm ἀπ. μοι
δοκεῖ, as Dindorf has it, seems rather
tame. The MSS. vary: μοι MS. Rav., σοι in the rest. While
Pasion and his friend are talking,
Strepsiades goes in, and brings out
a kneading-trough.

1249 ἔπειτ' ἀπαιτεῖς.] 'And then,
after that, having shewn yourself so
foolish as that proves you to be, do
you yet ask, &c.?' This use of *ἐπειτα*

οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί,
ὅστις καλέσειε κάρδοπον τὴν καρδόπην.

1250

ΠΑΣΙΑΣ

οὐκ ἄρ' ἀποδώσεις; *you won't pay me then*

ΣΤΡΕΨΙΑΔΗΣ

οὐχ, ὅσον γέ μ' εἰδέναι. *not if I know it.*
οὐκοῦν ἀνύσας τι θάττον ἀπολιταργεῖς
ἀπὸ τῆς θύρας;

ΠΑΣΙΑΣ

ἄπειμι, καὶ τοῦτ' ἴσθ', ὅτι
θήσω πρυτανεῖ', ἢ μηκέτι ζῶν ἐγώ. *ξί. ξαυ.*

1255

ΣΤΡΕΨΙΑΔΗΣ

καὶ προσάπολεις ἄρ' αὐτὰ πρὸς ταῖς δώδεκα.
καίτοι σε τοῦτο γ' οὐχὶ βούλομαι παθεῖν,
ὅτι ἡ κάλεσας εὐηθικῶς τὴν κάρδοπον.

ΑΜΥΝΙΑΣ

ἰὼ μοί μοι.

ΣΤΡΕΨΙΑΔΗΣ

ἔα.

τίς οὐτοσί ποτ' ἔσθ' ὁ θρηγῶν; οὐ τί που

1260

is rather common in Aristophanes: sometimes it is κάπειτα, as in *Ach.* 126, κάπειτ' ἐγὼ δῆτ' ἐνθαδὶ στραγγεύομαι. Cf. also *Ach.* 498. It becomes almost = ὅμως: no doubt the tone of the voice shewed that the 'after that' was meant to imply 'and in spite of that.'

1252 ὅσον γέ μ' εἰδέναι.] ὡς νομίζω, ἐν ὅσῳ ἐν ἐμαντῷ εἰμι καὶ οἰδᾶ τι. Schol.

1253 ἀπολιταργεῖς.] The simple word λιταργίζω is used in *Pac.* 561, where the Scholiast explains it by συντόμως δραμεῖν, deriving it from λίαν and ἀργός=ταχύς. Here the Scholiast says λιταργισμοὺς ἐκάλουν τὰ σκιρτήματα.

1255 θήσω πρυτανεῖ'.] Equivalent to 'I will prosecute you.'

1258 τὴν κάρδοπον.] The article

here does not seem wanted for the sense 'You foolishly said κάρδοπος (when you should have said καρίδοπη).' If we read καρδόπην, it would mean 'You foolishly misnamed the καρδόπη,' viz. in calling it κάρδοπος. All editors, however, retain κάρδοπον: and it may perhaps be rendered, 'You foolishly called (what I have here) τὴν κάρδοπον,' a contradiction, since -ην is fem. -ον masc. But v. 1251 supports τὴν καρδόπην here; which Schutz would read.

1259 ἰὼ μοί μοι.] Amynias enters, another money-lender, 'limping and leading a pair of horses attached to a broken chariot,' as Walsh thinks. At all events he pours forth his grief for his losses in the horse line by tragic lamentations, as for a fall.

τῶν Καρκίνου τις δαιμόνων ἐφθέγγετο;

ΑΜΤΝΙΑΣ

τί δ' ὅστις εἰμὶ, τοῦτο βούλεσθ' εἶδέναι;
ἀνὴρ κακοδαίμων.

ΣΤΡΕΨΙΑΔΗΣ

κατὰ σεαυτὸν νυν τρέπου.

ΑΜΤΝΙΑΣ

ὦ σκληρὲ δαῖμον, ὦ τύχαι θραυσάντυγες
ἵππων ἐμῶν ὦ Παλλὰς, ὥς μ' ἀπώλεσας.

1265

ΣΤΡΕΨΙΑΔΗΣ

τί δαί σε Τληπόλεμός ποτ' εἵργασται κακόν;

ΑΜΤΝΙΑΣ

μὴ σκῶπτέ μ', ὦ τᾶν, ἀλλὰ μοι τὰ χρήματα
τὸν υἱὸν ἀποδοῦναι κέλευσον ἄλαβεν,
ἄλλως τε μέντοι καὶ κακῶς πεπραγότι.

ΣΤΡΕΨΙΑΔΗΣ

τὰ ποῖα ταῦτα χρήμαθ' ;

• ΑΜΤΝΙΑΣ

ἀδανείσατο.

1270

ΣΤΡΕΨΙΑΔΗΣ

κακῶς ἄρ' ὄντως εἶχες, ὥς γ' ἐμοὶ δοκεῖς.

[1261 Καρκίνου δαιμόνων.] For Καρκίνου παίδων, Schol. Carcinus had three sons, Xenocles, Xenotimus, Demotimus. The two last were dancers (cf. *Vesp.* 1500—1514), the first a bad tragic poet (cf. *Pac.* 781—795). Amynias' cries remind Strep-siades of those uttered by gods or heroes in Xenocles' plays: and perhaps this is the force of δαιμόνων, which does not seem very naturally to take the place of παίδων in a verse. Others think Carcinus himself wrote tragedies: but the Scholiast refers the fragments in 1264, 1265 to Xenocles.

[1263 ἀνὴρ, κ.τ.λ.] Cf. *Ach.* 1018, where the same line occurs.

[1264, 5 ὦ σκληρὲ... ἀπώλεσας.] Fragments from Xenocles: the last perhaps an exclamation of Licym-

nus, who was slain by Tlepolemus. Hence the question in the next line.

[1269 ἄλλως τε μ. καὶ.] 'Especially when you see the sad plight I am in.' He had come in with outward and visible tokens of this. Cf. above, v. 1259 note.

[1270 τὰ ποῖα.] 'What monies pray be these?' a question asked with some derision, but not in such utter ridicule of an absurdity as is generally expressed by ποῖος without the article, e.g. in *Ach.* 62, ποίου βασιλέως; 109, ποίας ἀχάνας; Cf. *Eq.* 32, and above, v. 1233.

[1271 κακῶς ἄρ' ὄντως εἶχες.] 'Then you really were in a bad way' if you lent money to my son, for you have not much chance of getting it back.

ΑΜΥΝΙΑΣ

ἵππους ἐλαύνων ἐξέπεςον νῆ τοὺς θεούς.

ΣΤΡΕΨΙΑΔΗΣ

τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπεσών;

ΑΜΥΝΙΑΣ

ληρῶ, τὰ χρήματ' ἀπολαβεῖν εἰ βούλομαι;

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἔσθ' ὅπως σύ γ' αὐτὸς ὑγιαίνεις.

ΑΜΥΝΙΑΣ

τί δαι;

1275

ΣΤΡΕΨΙΑΔΗΣ

τὸν ἐγκέφαλον ὥσπερ σεσεῖσθαί μοι δοκεῖς.

ΑΜΥΝΙΑΣ

σὺ δὲ νῆ τὸν Ἑρμῆν προσκεκλήσθαί μοι δοκεῖς,
εἰ μὴ ᾿ποδώσεις τὰργύριον.

ΣΤΡΕΨΙΑΔΗΣ

κάτειπέ νυν,

1272 ἵππους ἐ.] Amynias says this to explain the *κακοπραγία* mentioned in v. 1269; but it may refer also to his losses by lending money for horse-keeping, &c., to Phidippides.

1273 ἀπ' ὄνου.] Cf. Plat. *Legg.* p. 701 D, δεῖν φαίνεται ἔμοιγε οἶδν περ ἵππον τὸν λόγον ἐκάστοτε ἀναλαμβάνειν, καὶ μὴ, καθάπερ ἀχάλινον κεκτημένον τὸ στόμα, βία ὑπὸ τοῦ λόγου φερόμενον κατὰ τὴν παροιμίαν ἀπό τινος ὄνου πεσεῖν. 'To be thrown by an ass' was then a proverbial expression, applied to those who could not sit an ass, much less a horse. A pun on ἀπὸ νοῦ is generally thought to be meant. Hermann doubts this. There seems a reference to this phrase in the similar line of *Vesp.* 1370, τί ταῦτα ληρεῖς ὥσπερ ἀπὸ τύμβου πεσών;

1276 τὸν ἐγκ., κ.τ.λ.] Amynias, by his manner of entry and speech,

perhaps warrants Strepsiades' charge of being rather foolish and cracked. This crack Strepsiades supposes him to have got by his fall.

1277 προσκεκλήσθαί μοι δοκεῖς.] So MS. *Rav.* which seems preferable because of the homoeoteleuton. Walsh doubts whether *προσκεκλήσσεσθαι δοκεῖς* is correct for *προσκεκλησόμενος δοκεῖς*. But *ἐρεῖν ξοικας οὐδὲν* (Aesch. *Prom. Vinc.* 984) seems exactly the same construction. Yet the perf. infin. seems best. 'S. You are, methinks, a trifle cracked. A. And you, methinks, a trifle summoned.'

1278 μὴ ᾿ποδώσεις.] It seems preferable to write it thus by aphaeresis. The long vowel must, I think, have had the greater share in the sound uttered, and the short one have been nearly, if not quite, lost. Cf. Jebb's *Elætr.* note on v. 314, and note above at v. 988.

πότερα νομίζεις καινὸν αἰὲ τὸν Δία
 ὕειν ὕδωρ ἐκάστοτ', ἢ τὸν ἥλιον
 ἔλκειν κάτωθεν ταῦτό τοῦθ' ὕδωρ πάλιν;

1280

ΑΜΤΝΙΑΣ

οὐκ οἶδ' ἔγωγ' ὁπότερον, οὐδέ μοι μέλει.

ΣΤΡΕΨΙΑΔΗΣ

πῶς οὖν ἀπολαβεῖν τὰργύριον δίκαιος εἶ,
 εἰ μηδὲν οἶσθα τῶν μετεώρων πραγμάτων;

ΑΜΤΝΙΑΣ

ἀλλ' εἰ σπανίζεις, τὰργυρίου μοι τὸν τόκον
 ἀπόδοτε.

1285

ΣΤΡΕΨΙΑΔΗΣ

τοῦτο δ' ἔσθ' ὁ τόκος τί θηρίον;

ΑΜΤΝΙΑΣ

τί δ' ἄλλο γ' ἢ κατὰ μῆνα καὶ καθ' ἡμέραν
 πλέον πλέον τὰργύριον αἰὲ γίγνεται,
 ὑπορρέοντος τοῦ χρόνου;

ΣΤΡΕΨΙΑΔΗΣ

καλῶς λέγεις.

τί δῆτα; τὴν θάλατταν ἔσθ' ὅτι πλείονα
 νυνὶ νομίζεις ἢ πρὸ τοῦ;

1290

ΑΜΤΝΙΑΣ

μὰ Δί', ἀλλ' ἴσῃν.

1284 μετεώρων.] Cf. vv. 228, 333.

1286 ἀπόδοτε.] Addressed to both Strepsiades and his son. ἀπόδοτε for ἀποδός γε is received by Dindorf in his notes, from MSS. R, V.

1286 τόκος.] He pretends not to understand the technical sense of τόκος, but to take it in the sense of 'offspring.' In Shakspeare's *Merchant of Venice*, Act 1. Sc. 3, Shylock shews at some length how there is a kind of 'breed of barren metal' and to Antonio's question 'Is your gold and silver ewes and rams?' replies, 'I cannot tell: I make it breed as fast.'

1287 τί δ' ἄλλο γ' ἢ...γίγνεται.]

'What else does the money do than become, &c.' Strepsiades in asking τί ἔσθ' ὁ τόκος had asked in effect, πῶς τὰργύριον τίκτει; 'in what sense does money breed an issue or offspring?'

1289 καλῶς λέγεις.] 'Very well put.' This he says, not as approving the gradual increase of the money, but merely the way in which it was described.

1291 ἴσῃν.] Cf. Lucr. vi. 608. Principio mare mirantur non redere majus Naturam quo sit tantus decursus aquarum; Omnia quo veniant ex omni flumina parte.

οὐ γὰρ δίκαιον πλείον' εἶναι.

ΣΤΡΕΨΙΑΔΗΣ

κατα πῶς

αὕτη μὲν, ὦ κακόδαιμον, οὐδὲν γίγνεται
ἐπιρρεόντων τῶν ποταμῶν πλείων, σὺ δὲ
ζητεῖς ποιῆσαι τάργυριον πλείον τὸ σόν;
οὐκ ἀποδιώξει σαυτὸν ἀπὸ τῆς οἰκίας;
φέρει μοι τὸ κέντρον.

1295

ΑΜΤΝΙΑΣ

ταῦτ' ἐγὼ μαρτύρομαι.

ΣΤΡΕΨΙΑΔΗΣ

ὑπαγε, τί μέλλεις; οὐκ ἐλᾶς, ὦ σαμφόρα; *my noble steed*

ΑΜΤΝΙΑΣ

ταῦτ' οὐχ ὕβρις δῆτ' ἐστίν;

ΣΤΡΕΨΙΑΔΗΣ

touch you up in the rear ἄξεις; ἐπιαλῶ

κεντῶν ὑπὸ τὸν πρωκτὸν σε τὸν σειραφόρον. *no trace, horse.*

exclamatio φεύγεις; ἔμελλόν σ' ἄρα κινήσειν ἐγὼ

αὐτοῖς τροχοῖς τοῖς σοῖσι καὶ ξυνωρίσιν.

τον παλαιγενή κρονος αυτοῖσι δογμαχῶσι. αὐτὴ συν βερμῇ.

ΧΟΡΟΣ

οἶον τὸ πραγμάτων ἐρᾶν φλαύρων' ὁ γὰρ

γέρων ὅδ' ἐξαρθεῖς

5. 1. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1296 ἀποδιώξει.] Elmsley thus corrected ἀποδιώξεις to the stricter Attic form: cf. *Eg.* 368, 969. So ροφήσομαι is the true form from ροφείν. Cf. *Vesp.* 814, *Ach.* 278. That γρύξει for γρύξεις is right in *Eg.* 294 (where see note) is not certain; there is no instance of the 1st person in Aristophanes, and the comic fragment referred to by L. and S. is perhaps not decisive.

1298 οὐκ ἐλᾶς, ὦ σαμφόρα.] A phrase repeated from *Eg.* 603. The σαμφόρας is here the σειραφόρος: see note on v. 122, οὐθ' ὁ γύγιος οὐθ' ὁ σαμφόρας. Arynias himself is touched up, and addressed as a horse.

1299 ἐπιαλῶ.] This is certainly future from ἐπιάλλειν (ἐπι, ἰάλλειν); 'to send upon, lay on': Lat. 'immittere, injicere.' Whether φιαλοῦμεν and φιαλεῖς (*Pac.* 432, *Vesp.* 1348) are from the same origin is a question.

1301 ἔμελλόν σ' ἄρα.] Cf. *Ach.* 317, *Vesp.* 460. *Soph.* 2j. 738.

1303—1320. The Chorus prophesy that the old man will be punished for his wish to defraud his creditors, and will find his son's clever speaking and sophistical powers turned to his own hurt.

1304 ἐξαρθεῖς.] The MSS. have ἐρασθεῖς here, ἐξήτει and ἐπεξήτει in

1326] *to keep back fr. a person what is his due.* ΝΕΦΕΛΑΙ. 137
ἀποστερήσαι βούλεται 1305
 τὰ χρήμαθ' ἀδανείσατο
 κοῦκ ἔσθ' ὅπως οὐ τήμερον
 λήψεται τι πράγμ', ὃ τοῦ-
 του ποιήσει τὸν σοφιστὴν*

* ὦν πανουργεῖν ἤρξατ', ἐξαίφνης λαβεῖν κακόν τι. 1310
 οἶμαι γὰρ αὐτὸν ἀντίχ' εἰρήσειν ὅπερ
 πάλαι ποτ' ἐζήτει,
 εἶναι τὸν υἱὸν δεινὸν οἱ
 γνῶμας ἐναντίας λέγειν
 τοῖσιν δικαίοις, ὥστε νι- 1315
 κᾶν ἅπαντας οἷσπερ ἄν
 ξυγγένηται, κᾶν λέγῃ παμπόνηρ'.
 ἴσως δ' ἴσως βουλήσεται κᾶφωνον αὐτὸν εἶναι. 1320

ΣΤΡΕΨΙΑΔΗΣ

ιοὺν ἰού.
 ὦ γείτονες καὶ ξυγγενεῖς καὶ δημόται,
 ἀμυνάθετέ μοι τυπτομένῳ πάσῃ τέχνῃ.
 οἶμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.
 ὦ μιარέ, τύπτεις τὸν πατέρα;

ΦΕΙΔΙΠΠΙΔΗΣ

φήμ', ὦ πάτερ. 1325

ΣΤΡΕΨΙΑΔΗΣ

ορᾶθ' ὁμολογοῦνθ' ὅτι με τύπτει.

the corresponding place, v. 1312. Dindorf altered the latter to ἐπέξει, Reisig the former to ἐξαρθεῖς. ἐπέξει is a curious word to admit on conjecture in the sense of 'was hot after, was ardently desiring;' and ἐρασθεῖς is tautological after ἐρᾶν, and rather wants a case after it. οὐρασθεῖς, Herm.

1309 ὦν.] Reisig's supplementary ἴσως ἀνθ' suits sense and metre. Dindorf in his note accepts it as probable: Meineke admits it into the text.

1314 γνῶμας ἐν.] Like those of the ἀδικος λόγος: cf. above, v. 1037, ἅπαντα ταῦτ' ἐναντίας γνώμασι συν-

ταράξει.

1321—1390. Strepsiades enters, beaten by Phidippides; who, so far from being ashamed, offers to prove that he is in the right. The case is laid before the Chorus: the son had been asked to sing a song of Simonides, or repeat some Aeschylus; he refused, and chose Euripides instead; about him they first came to words, and then to blows. Phidippides says that it is quite fair: his father reproaches him with ingratitude.

1323 ἀμυνάθετε...πάσῃ τέχνῃ.] So in *Thesm.* 65, 'Ἀγάθωνά μοι δεῦρ' ἐκκλέσον πάσῃ τέχνῃ. Cf. *Eccl.* 366.

ΦΕΙΔΙΠΠΙΔΗΣ

καὶ μάλα σὺ κοινῶς ἴδο

ΣΤΡΕΨΙΑΔΗΣ

ὦ μιὰρὲ καὶ πατραλοῖα καὶ τοιχωρύχε.

ΦΕΙΔΙΠΠΙΔΗΣ

let me hear that you abuse me just
αὐθὶς με ταῦτα ταῦτα καὶ πλείω λέγε.

ἂρ' οἶσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά;

ΣΤΡΕΨΙΑΔΗΣ

I like good abuse

ὦ λακκόπρωκτε.

ΦΕΙΔΙΠΠΙΔΗΣ

πάττε πολλοῖς τοῖς ῥόδοις.

1330

ΣΤΡΕΨΙΑΔΗΣ

τὸν πατέρα τύπτεις;

ΦΕΙΔΙΠΠΙΔΗΣ

κάποφανῶ γε νῆ Δία

ὥς ἐν δίκη σ' ἔτυπτον.

ΣΤΡΕΨΙΑΔΗΣ

ὦ μιαρώτατε,

καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκη;

πῶς καὶ νῦν ἀξιοπρεπῶς; ἔρ' αἰδοῦμεν οἱ;

ΦΕΙΔΙΠΠΙΔΗΣ

ἔγωγ' ἀποδείξω, καὶ σε νικήσω λέγων.

ΣΤΡΕΨΙΑΔΗΣ

τουτὶ σὺ νικήσεις;

ΦΕΙΔΙΠΠΙΔΗΣ

πολύ γε καὶ ῥαδίως.

1335

ἐλοῦ δ' ὁπότερον τοῖν λόγοιν βούλει λέγειν.

ΣΤΡΕΨΙΑΔΗΣ

ποιοῖν λόγοιν; *what arguments d'you mean.*

1327 ὦ μιὰρὲ, κ.τ.λ.] The father abuses the son much as the Just Cause did the Unjust. Cf. vv. 909—14; and the abuse is, in the same way, taken as a compliment.

1330 ῥόδοις.] So above, v. 910, ῥόδα μ' εἰρηκας.

1337 ποιοῖν λόγοιν;] An instance of a question asked by ποῖος, to which yet an answer is given. Cf. above note on v. 1233. There is however, no doubt, indignation and astonishment in Strepsiades' ποιοῖν λόγοιν.

ΦΕΙΔΙΠΠΙΑΔΗΣ

τὸν κρείττον', ἢ τὸν ἥττονα;

ΣΤΡΕΨΙΑΔΗΣ

ἐδιδασχάμην ^{πανυ} μέντοι σε νῆ Δί', ὦ μέλε,
τοῖσιν δίκαιοις ἀντιλέγειν, εἰ ταυτά γε
μέλλεις ἀναπείσειν, ὡς δίκαιον καὶ καλὸν
τὸν πατέρα τύπτεισθ' ἐστὶν ὑπὸ τῶν υἱέων.

1340

ΦΕΙΔΙΠΠΙΑΔΗΣ

ἀλλ' οἶμαι μέντοι σ' ἀναπείσειν, ὥστε γε
οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.

ΣΤΡΕΨΙΑΔΗΣ

καὶ μὴν ὅ τι καὶ λέξεις ἀκοῦσαι βούλομαι.

ΧΟΡΟΣ

σὸν ἔργον, ὦ πρεσβῦτα, φροντίζειν ὅπη
τὸν ἄνδρα κρατήσεις,
ὡς οὗτος, εἰ μὴ τῷ 'πεποιθὲν, οὐκ ἂν ἦν
οὕτως ἀκόλαστος.

1345

ἀλλ' ἔσθ' ὅτῳ θρασύνεται·

δῆλόν γε τὰνθρώπου 'στι τὸ λῆμα. 2. 1. 1. 1.
ἀλλ' ἐξ ὅτου τὸ πρῶτον ἤρξαθ' ἡ μάχη γενέσθαι
ἤδη λέγειν χρὴ πρὸς χορόν· πάντως δὲ τοῦτο δράσεις.

1350

ΣΤΡΕΨΙΑΔΗΣ

καὶ μὴν ὅθεν γε πρῶτον ἤρξάμεσθα λοιδορεῖσθαι

1338 ἐδιδασχάμην.] The aorist here is as the pres. mid. in the *Medea*, v. 297, not as in *Soph. Ant.* 356: cf. note on v. 111. The force of μέντοι νῆ Δί' is 'I have indeed got you taught to gainsay justice, beyond what I intended, if &c.' Walsh's expletives give the spirit of it: 'I've had you taught, confound ye, with a vengeance, To argue against justice.'

1342—3. The son promises to prove his case even to his father's satisfaction, exactly as the Unjust Cause did.

1344 καὶ λέξεις.] καὶ serves to emphasize the verb, and would in English be expressed by an em-

phasis on the auxiliary 'what in the world you *will* say.'

1345—52. The antistrophe is 1391—98.

1349—50 δῆλόν γε...λῆμα.] This is Hermann's correction. The antistrophe, and the metre of these three couplets (an iambic line followed by |— — — —|) shew what is wanted in quantity. Bentley made it δῆλόν γε τοι λῆμ' ἐστὶ τὸ τὰνδρός. Dindorf leaves the text imperfect, thinking that words have been lost after θρασύνεται to complete the iambic, and that the second line may have been δῆλον δὲ τὸ λῆμα, and that ἐστὶν ἀνθρ. should be struck out.

ἐγὼ φράσω. 'πειδὴ γὰρ εἰσιτώμεθ', ὥσπερ ἴστε,
 πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ κέλευσα 1355
 ἄσαι Σιμωνίδου μέλος, τὸν κριὸν, ὡς ἐπέχθη.
 ὁ δ' εὐθέως ἀρχαῖον εἶναι 'φασκε τὸ κιθαρίζειν
 ἄδειν τε πίνουθ', ὥσπερὲ κάχρυσ γυναῖκ' ἀλούσαν.

over the wine.

ΦΕΙΔΙΠΠΙΔΗΣ

οὐ γὰρ τότε εὐθύς χρῆν σε τύπτεσθαι τε καὶ πατεῖσθαι,
 ἄδειν κελεύουθ', ὥσπερὲ τέττιγας ἐστιῶντα; 1360
πολλοὶ σὺν σοὶ much singing, & little drinking.

ΣΤΡΕΨΙΑΔΗΣ

τοιαῦτα μέντοι καὶ τότε ἔλεγεν ἔνδον, οἰάπερ νῦν,
 καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακὸν ποιητὴν.
 καὶ γὰρ μόλις μὲν, ἀλλ' ὅμως ἡνεσχόμην τὸ πρῶτον·
 ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα
 ἔγωγε αἰσχύλου λέξαι τί μοι καὶθ' οὗτος εὐθύς εἶπεν, 1365
 ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς

1355 λύραν λαβόντ'.] At banquets the entertainer made the lyre pass round, and called on each of the company in turn for a song. Schol. For such *scolia*, or drinking-songs, cf. *Vesp.* 1222, &c.

1356 κριόν.] The Scholiast gives two lines of this: ἐπέξαθ' ὁ κριὸς οὐκ αἰκέως ἐλθὼν εἰς δένδρων ἀγλαὴν Διὸς τέμενος. It appears that Crius was an Aeginetan wrestler, and for him this ode was written. Meineke writes Κρίος; but it is not plain how an ode of praise to Crius could begin thus, stating how the hero ἐπεχθῇ or ἐπέξατο. Perhaps it began with a legend about a ram's shearing, which later on in the song was in some way to be connected with the victor or his family. Herodotus mentions a Crius of Aegina (vi. 50). It is however likely that no reference to a man Crius was thought of here by Strepsiades.

1357 κιθαρίζειν.] The *κιθάρα* and *λύρα* are here identified.

1358 κάχρυσ γυναῖκ' ἀλούσαν.] An ἐπιμύλιος ᾠδὴ is quoted from Plutarch: ἀλει, μύλα, ἀλει· καὶ γὰρ Πιττακὸς ἀλεῖ, μεγάλας Μενυλάνας βασιλεύων. This Plutarch explains

by making out Pittacus an amateur miller; others think that Pittacus 'ground' his people by tyranny.

1359 σε τύπτεσθαι τε.] Bentley's correction. *σέ γ' ἄρα τύπτεσθαι καί*, vulg. Meineke's ἀράττεσθαι is neat. *ἐξαράττω* is used in v. 1373, but of words, not blows.

1360 τέττιγας.] Homer's aged councillors are *τεττίγεσσιν ἐοικότες* οὔτε καθ' ὕλην δένδρεω ἐφεζόμενοι ὅπα λειριέσσαν ἰέουσιν. *Il.* γ. 151. Indefatigable singers were the cicadae, and proverbial also for eating and drinking hardly anything; the reverse of which guests should be expected to do.

1364 ἀλλά.] 'At least,' or 'yet still,' and so in v. 1369. There is an ellipse of a conditional phrase: 'I bade him, if he would not do that (sing Simonides), yet at least &c.'

μυρρίνην λαβόντα.] It was the custom for those who sang 'scolia' to hold a branch of myrtle or bay the while.

1366 ἐγὼ γάρ.] Dindorf suspects this line: Bergk omits it: Schutz would place it after *μυρρ. λαβ.* in a parenthesis (which transposition Hermann justly rejects); Fritzsche

ψόφου πλέων, ^{he more} ἀξύστατον, ^{troubles} στομφακά, ^{makes or break} κρημνοποιούν; ^{low words.}
 κἀνταῦθα πῶς οἶεσθέ μου τὴν καρδίαν ὀρεχθεῖν;
 ὅμως δὲ τὸν θυμὸν δακὼν ἔφην, σὺ δ' ἀλλὰ τούτων
 λέξον τι τῶν νεωτέρων, ἅτ' ἐστὶ τὰ σοφὰ ταῦτα. 1370
 ὁ δ' εὐθύς ῥσ' Εὐριπίδου ῥήσιν τιν', ὡς ἐβίνει
 ἀδελφὸς, ^{αὐτὴν} ὠλεξίκακε, τὴν ὁμομητρίαν ἀδελφήν.
 καὶ γὰρ οὐκέτ' ἐξηνεσχόμην, ἀλλ' εὐθύς ἐξαράττω
 πολλοῖς κακοῖς καὶ σχροῖσι κατ' ἐντεῦθεν, οἷον εἰκὸς, ^{and then after her}
 ἔπος πρὸς ἔπος ἡρειδόμεσθ'· εἴθ' οὗτος ἐπαναπηδᾷ, 1375
 κᾶπειτ' ἔφλα με κάσπόδαι κᾶπνυγε κᾶπέτριβεν.

ΦΕΙΔΙΠΠΙΔΗΣ

οὐκ οὐν δικαίως, ὅστις οὐκ Εὐριπίδην ἐπαινεῖς,
 σοφώτατον;

ΣΤΡΕΨΙΑΔΗΣ

σοφώτατόν γ' ἐκείνου, ὦ τί σ' εἶπω;

after v. 1368. These attempts to give the line to Strepsiades go on the supposition that *πρῶτον ἐν ποιηταῖς* should mean, 'best among the poets.' But there appears to be no objection to taking the text as it is. The father bade his son repeat some Aeschylus; who then said, 'Aeschylus! No, for I think Aeschylus above all other poets is &c.' The elliptical use of γὰρ is common enough, and for *πρῶτος* thus used of priority in evil, cf. *Eg. v. 6*, *πρῶτος Παφλαγῶν*, and *Eg. 327*, *πρῶτος ὤν*.

1367 *ἀξύστατον*.] οὐ συνεστῶτα οὐδὲ πυκνόν· ἀλλ' ἀραιὸν ἐν τῇ ποιήσει καὶ κομπῳδῇ; ἢ ἀδιάθετον, ἢ ἀπιθάνως συντιθέντα, Suidas. One glossary adds, τὰ γὰρ ῥήματα Αἰσχύλου φαντασίαν μὲν ἔχει, βασανιζόμενα δὲ οὐδεμίαν ἔχει πραγματείαν. Aeschylus is loud sounding and striking to the ear, but not practical, terse, and logical: 'loose, rambling, incoherent,' would perhaps nearly represent *ἀξύστατος*. His grammatical 'anacoluta' and irregularities (which are frequent) would come under the term *ἄξ*. and would offend a taste formed on Euripides. Euripides brings him to book for

his shortcomings in *Ran. 1119*, &c.

στομφακά.] In *Vesp. 721* *στομφάζειν* is used. *στόμφας* is used by Longinus = Lat. *ampullae*: he says ἐν τραγωδίᾳ, πράγματι ὀγκηρῶ φύσει καὶ ἐπιδεχομένῳ στόμφον.

κρημνοποιούν.] Cf. *Ran. 929*, ῥήμαθ' ἱππόκρημα. In much the same sense Cleon (*Eg. 628*) is described as *κρημνοὺς ἐρέπων*.

1368 *ὀρεχθεῖν*.] According to the Scholiast this word is of sound (see *Hom. II. ψ. 30*), and connected with *ροχθεῖν*. Later etymologists take it from *ὀρέγομαι*. It seems here to mean, 'to be ready to burst with indignation,' which might be either from the sense of 'stretching,' or 'panting,' 'throbbing.'

1372 *ἀδελφὸς... ἀδελφήν*.] τὴν Καναχὴν ὁ Μακαρεὺς, Schol. This was in the *Acolus* of Euripides. *ὠλεξίκακε* is thrown in parenthetically: *ἀλεξίκακος* is an epithet specially of Hercules.

1375 *ἡρειδόμεσθ'*.] The active *ἐρείδω* is thus used in *Eg. 627*, *Ran. 914*. Here there is an exchange of wordy blows, therefore the middle is natural. The Scholiast on *Pac. 25* says: ἐρείδω φασιν οἱ Ἀττικοὶ πᾶν ὁτιοῦν συντόνως γινόμενον.

ἀλλ' αὖθις αὖ τυπτήσομαι.

ΦΕΙΔΙΠΠΙΔΗΣ

νῆ τὸν Δί', ἐν δίκη γε.

ΣΤΡΕΨΙΑΔΗΣ

καὶ πῶς δικαίως; ὅστις ὠναίσχυντέ σ' ἐξέθρεψα, 1380
αἰσθανόμενός σου πάντα τραυλίζοντος, ὅ τι νοοίης.

εἰ μὲν γε βρῦν εἵποις, ἐγὼ γνοὺς ἂν πιεῖν ἐπέσχον·
μαμμᾶν δ' ἂν αἰτήσαντος ἡκόν σοι φέρων ἂν ἄρτον·
κακκᾶν δ' ἂν οὐκ ἔφθης φράσαι, καγὼ λαβὼν θύραζε
ἐξέφερον ἂν καὶ προῦσχύμην σε· σὺ δ' ἐμέ νῦν ἀπάγχων
βοῶντα καὶ κεκραγόνθ' ὅτι 1386

χεζητιώην, οὐχ ἔτλης
ἔξω ἔξενεγκεῖν, ὦ μιარέ,
θύραζέ μ', ἀλλὰ πνιγόμενος
αὐτοῦ ποίησα κακκᾶν, 1390

ΧΟΡΟΣ

οἶμαί γε τῶν νεωτέρων τὰς καρδίας
πηδᾶν, ὅ τι λέξει.

εἰ γὰρ τοιαυτὰ γ' οὗτος ἐξεργασμένος
λαλῶν ἀναπείσει

τὸ δέρμα τῶν γεραιτέρων λάβοιμεν ἂν 1395
ἀλλ' οὐδ' ἐρεβίνθου.

1379 τυπτήσομαι.] Buttmann's correction for τυπτήσομαι.

1382 βρῦν.] The verb βρύλλειν (=βρῦν εἰπεῖν) occurs in *Eg.* 1126. μασμᾶν the Scholiast explains by ἄσημος φωνή τῶν παιδίων λαλούντων: but here it expresses a definite want of something to eat.

1384 ἐφθης φράσαι.] Meineke follows Cobet's conjecture φράσας: just as in *Eg.* 936, with but one MS. he reads ἐλθὼν for ἐλθεῖν. See the note there. Thuc. III. 82, ὁ φθάσας θαρσῆσαι may be added as an instance of the construction, which is reasonable enough. There is an infinitive as well as a participle in Eur. *Med.* 1169, μέλις φθάνει θρόνοιςιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν, 'hardly can she drop into a chair soon

enough to prevent falling.' This last passage is not unlike that in *Eg.* 936, where the participle, if expressed, would have been καταφαγών, 'that you might have eaten the fish soon enough to get to the assembly (before it broke up).'

1391—8. The Chorus think that old men are in a bad way if these modern notions are to prevail.

1392 πηδᾶν ὅ τι λέξει.] 'The strippling's heart must leap to know what course he'll keep.' Walsh. With the use of πηδᾶν compare Virgil's 'exsultantiaque haurit corda pavor pulsans.'

1396 ἀλλ' οὐδ'.] 'Nay not even.' Dobree parallels this rather rare use of ἀλλὰ from Dem. 1455, τῶν μὲν ὑμετέρων ψηφισμάτων ἀλλ' οὐδὲ μικρό-

σὸν ἔργον, ὦ καίνῳν ἐπῶν κινητὰ καὶ μοχλευτὰ,
πειθῶ τινα ζητεῖν, ὅπως δόξεις λέγειν δίκαια.

ΦΕΙΔΙΠΠΙΔΗΣ

ὥς ἡδὺ καινοῖς πράγμασιν καὶ δεξιοῖς ὀμιλεῖν, *to be acquainted with*.
καὶ τῶν καθεστώτων νόμων ὑπερφρονεῖν δύνασθαι. 1400

ἐγὼ γὰρ ὅτε μὲν ἵππικῇ τὸν νοῦν μόνον προσεῖχον,
οὐδ' ἂν τρί' εἰπεῖν ῥήμαθ' οἷός τ' ἢ πρὶν ἐξαμαρτεῖν·
νυνὶ δ' ἐπειδὴ μ' οὐτοσὶ τούτων ἔπαυσεν αὐτὸς,
γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ μερίμναις,
οἱμοὶ διδάξειν, ὥς δίκαιον τὸν πατέρα κολάζειν. 1405

ΣΤΡΕΨΙΑΔΗΣ

ἵππευε τοίνυν νῆ Δί', ὥς ἔμοιγε κρεῖττόν ἐστιν
ἵππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτριβῆναι.

ΦΕΙΔΙΠΠΙΔΗΣ

ἐκέισε δ' ὅθεν ἀπέσχισάς με τοῦ λόγου μέτειμι,
καὶ πρῶτ' ἐρήσομαί σε τουτί· παῖδά μ' ὄντ' ἔτυπτες;

ΣΤΡΕΨΙΑΔΗΣ

ἔγωγέ σ', εὐνοῶν τε καὶ κηδόμενος.

τατον φροντίζουσιν, and from Athenaeus and Lucian. To these passages Porson adds one from Dem. *Fals. Leg.* 352, ἀλλ' οὐδὲ μικρόν. And Shilleto in his note on that passage adds two or three more. The ellipse seems, 'I would give (I do not say no high price) but not even a pea.' For the sense Brunck quotes Plaut. *Mil.* II. 3, 45: 'Non ego nunc emam vitam tuam vitiosa nuce.'

1397 ἐπῶν κινητὰ καὶ μοχλευτὰ.] With reference, as Porson thinks, to Eur. *Med.* 1314, τί τοῦσδε κινεῖς κἀναμοχλεύεις λόγους, for he supposes it originally to have been thus written, though τᾶσδε πύλας is in all MSS. and editions. Cf. Porson's note there. *μοχλευτής* we have had above, v. 568.

1401—1475. Phidippides argues that sons may justly beat fathers for their good: that the present habit of fathers beating sons is merely by law and convention: further that he will beat his mother too. Whereupon

Strepsiades, still more horrified, charges the Chorus with bringing him to this. They say it is his own fault, and that this is their way of teaching men to reverence the gods. He owns that he is rightly served, and determines to be revenged on Socrates and his school: but he cannot persuade his son to help him.

1401 τὸν νοῦν μόνον.] Others prefer *μόνη*, which many MSS. have, but placed before τὸν νοῦν. Hermann prefers *μόνον*, from MS. Rav., thinking the order could easily have become changed from the similarity in letters of τὸν νοῦν and μόνον.

1407 τυπτόμενον ἐπιτριβῆναι.] A tribrach here follows a daetyl. This sequence appears as objectionable on the score of concurring short syllables, as the anapaest after the daetyl or tribrach: cf. v. 663: but no notice is taken of it by commentators.

1410 εὐνοῶν. Being unwilling by sparing the rod to spoil the child.

ΦΕΙΔΙΠΠΙΔΗΣ

εἰπὲ δὴ μοι, 1410

οὐ καὶ μέ σοι δίκαιόν ἐστιν εὐνοεῖν ὁμοίως,
 τύπτειν τ', ἐπειδήπερ γε τοῦτ' ἔστ' εὐνοεῖν, τὸ τύπτειν;
 πῶς γὰρ τὸ μὲν σὸν σῶμα χρή πληγῶν ἀθῶον εἶναι,
 τοῦμόν δέ μή; καὶ μὴν ἔφυν ἐλεύθερός γε καὶ γῶ.
 κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς; 1415
 φήσεις νομίζεσθαι σὺν παιδὸς τοῦτο τοῦργον εἶναι
 ἐγὼ δέ γ' ἀντείποιμ' ἂν ὡς δις παῖδες οἱ γέροντες.
 εἰκὸς δὲ μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,
 ὅσῳπερ ἐξαμαρτάνειν ἦττον δίκαιον αὐτούς.

ΣΤΡΕΨΙΑΔΗΣ

ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πᾶσχειν. 1420

ΦΕΙΔΙΠΠΙΔΗΣ

οὐκοῦν ἀνὴρ ὁ τὸν νόμον θεῖς τοῦτον ἦν τὸ πρῶτον,
 ὥσπερ σὺ καὶ γῶ, καὶ λέγων ἔπειθε τοὺς παλαιούς;
 ἦττον τί δὴτ' ἔξεστι καμοὶ καινὸν αὖ τὸ λοιπὸν *take their turn at*
 θεῖναι νόμον τοῖς υἱέσιν, τοὺς πατέρας ἀντιτύπτειν; *beating their fathers*
 ὅσας δὲ πληγὰς εἴχομεν πρὶν τὸν νόμον τεθῆναι, 1425
 ἀφίεμεν, καὶ δίδομεν αὐτοῖς προῖκα συγκεκόφθαι.
 σκέψαι δὲ τοὺς ἀλεκτρύνας καὶ τᾶλλα τὰ βοτὰ ταυτὶ,

1415 κλάουσι, κ.τ.λ.] Cf. Eur. *Alc.* 691, χαίρεις ὀρῶν φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς; a line quoted exactly in *Thesm.* 194.

1417 δις παῖδες,] In the Peleus of Sophocles (cf. *Eq.* 1099) is the line, πάλιν γὰρ αἰθὶς παῖς ὁ γηράσκων ἀνὴρ. And Theopompus has δις παῖδες οἱ γέροντες ὀρθῶ τῷ λόγῳ: Plat. *Com.* ἀρ', ὡς εἴκε δις γένοιτ' ἂν παῖς γέρον.

1419. They ought to know better and therefore have less excuse for going wrong.

1421 οὐκοῦν, κ.τ.λ.] Law is but that which a man has persuaded his fellows to ordain. Cf. Plat. *Rep.* II. p. 358, where Glaucon shews how, according to some, justice is but a matter of law and convention, adopted for convenience.

1424 ἀντιτύπτειν.] That sons henceforth beat their fathers instead of fathers their sons. Not 'return their blows,' for these were to be given in: the law was only to be prospective.

1426 συγκεκόφθαι.] Sc. ἡμᾶς, for συγκόπτειν takes accus. of the person beaten. Cf. Eur. *Cycl.* 228, ὦ μοι πυρέσσω συγκεκομμένος τάλας.

1427 ἀλεκτρύνας.] Cocks were proverbially quarrelsome; but their quarrelling was not held in honour: cf. *Æsch. Eum.* 866, ἐνοικίον δ' ὄρνιθος οὐ λέγω μάχην; and Pindar (*Ol.* XII. 20) says that Ergoteles might have lived inglorious, ἐνδομάχας ἄτ' ἀλέκτωρ. This is therefore a severe hit at the φιλοδικία of the Athenians.

ὥς τοὺς πατέρας ἀμύνεται· καίτοι τί διαφέρουσιν
ἡμῶν ἐκείνοι, πλὴν ὅτι ψηφίσματ' οὐ γράφουσιν;

ΣΤΡΕΨΙΑΔΗΣ

τί δὴτ', ἐπειδὴ τοὺς ἀλέκτρυνάς ἅπαντα μιμεί, 1430
οὐκ ἐσθλείς καὶ τὴν κόπρον κατὰ ξύλου καθεύδεις; *roost.*

ΦΕΙΔΙΠΠΙΔΗΣ

οὐ ταυτὸν, ὦ τᾶν, ἐστίν, οὐδ' ἂν Σωκράτει δοκοίη.

ΣΤΡΕΨΙΑΔΗΣ

πρὸς ταῦτα μὴ τύπτ'· εἰ δὲ μὴ, σαυτὸν ποτ' αἰτιάσει.

the refusa to fight is beating.

ΦΕΙΔΙΠΠΙΔΗΣ

καὶ πῶς;

ΣΤΡΕΨΙΑΔΗΣ

ἐπεὶ σὲ μὲν δίκαιός εἰμ' ἐγὼ κολάζειν,
σὺ δ', ἣν γένηταί σοι, τὸν υἱόν.

ΦΕΙΔΙΠΠΙΔΗΣ

ἣν δὲ μὴ γένηται, 1435
ματην ἐμοὶ κεκλαύσεται, σὺ δ' ἐγχανὼν τεθνήξεις.

ΣΤΡΕΨΙΑΔΗΣ

ἐμοὶ μὲν, ὦνδρες ἥλικες, δοκεῖ λέγειν δίκαια·
κᾶμουγε συγχωρεῖν δοκεῖ τούτοισι τάπεικῃ.
κλάειν γὰρ ἡμᾶς εἰκός ἐστ', ἣν μὴ δίκαια δρῶμεν.

ΦΕΙΔΙΠΠΙΔΗΣ

σκέψαι δὲ χιτῆραν ἔτι γνώμην.

1428 τί διαφέρουσιν.] A bitter piece of satire this, to make the proposing of bills in parliament the distinction of man from beast: especially when we consider the contemptuous opinion which Aristophanes expresses of the bills generally voted on in the Athenian councils.

1431 ἐπὶ ξύλου.] 'On a perch,' which Theocritus calls πέτευρον, *Idyll.* XIII. 13, ἐπ' αἰθαλδέντι πετεῦρῳ.

1435 ἣν δὲ μὴ...τεθνήξεις.] Yes, but if I have no son, you will have the laugh on your side. Cf. *Ach.*

221, μὴ γὰρ ἐγχάνοι ποτε μηδὲ περ γέροντας ὄντας ἐκφυγῶν Ἀχαρνέας. *τεθνήξεις* for vulg. *τεθνήξει*, both here and in *Ach.* 590, seems right. *Ach.* 325, *τεθνήξων*, and *Aesch. Agam.* 1279, *τεθνήξομεν*, are undoubted instances of the active form. Elmsley thinks that in the older Attic they said *τεθνήξω*, in the later *τεθνήξομαι*, and assents to Dawes, who restores the active form everywhere in Aristophanes.

1438 συγχωρεῖν...τούτοισι τάπεικῃ.] 'To grant to these younger men their fair claims.'

ΣΤΡΕΨΙΑΔΗΣ

ἀπὸ γὰρ ὀλοῦμαι. 1440

ΦΕΙΔΙΠΠΙΔΗΣ

καὶ μὴν ἴσως γ' οὐκ ἀχθέσει παθὼν ἂ νῦν πέπονθας.

ΣΤΡΕΨΙΑΔΗΣ

πῶς δὴ; δίδαξον γὰρ τί μ' ἐκ τούτων ἐπωφελήσεις.

ΦΕΙΔΙΠΠΙΔΗΣ

τὴν μητέρ' ὥσπερ καὶ σὲ τυπτήσω.

ΣΤΡΕΨΙΑΔΗΣ *what, what si?*τί φής; τι φῆς σύ;

τοῦθ' ἕτερον αὖ μείζον κακόν.

ΦΕΙΔΙΠΠΙΔΗΣ

τί δ', ἦν ἔχων τὸν ἥττω 1445

λόγον σὲ νικήσω λέγων

τὴν μητέρ' ὡς τύπτειν χρεών;

ΣΤΡΕΨΙΑΔΗΣ

τί δ' ἄλλο γ'; ἦν ταυτὶ ποιῆς,

οὐδέν σε κωλύσει σεαυ-

τὸν ἐμβαλεῖν ἐς τὸ βάραθρον

1450

μετὰ Σωκράτους

καὶ τὸν λόγον τὸν ἥττω.

ταυτὶ δι' ὑμᾶς, ὦ Νεφέλαι, πέπονθ' ἐγὼ, *thou is where I have come*
ὑμῖν ἀναθεῖς ἅπαντα τὰ μὰ πράγματα.

1440 ἀπὸ γὰρ ὀλοῦμαι.] 'No for 'twill be the death of me.' For a similar tmesis cf. *Ach.* 295, κατὰ σε χώσομεν τοῖς Ἰθίοις, and above, v. 792.

1441 καὶ μὴν, κ.τ.λ.] Phidippides thinks that his father will not mind having been thus treated, when he hears that the wife, to whom he mainly owes his misfortunes, is to be beaten too.

1445 μείζον κακόν.] Strepsiades had been mystified into believing that after all there was something to be said for the sons against the fathers: but want of respect for a mo-

ther horrifies him. Probably (as Brunck says) there is reference to the curious doctrine set forth by Euripides in the *Orestes*, v. 552—4. However Aeschylus was the first to put this argument forward, in the mouth of Apollo, *Eum.* 658—666.

1448 τί δ' ἄλλο γ'; ἦν ταυτὶ.] Meincke's reading ἄλλο γ' ἢ, ταῦτ' ἦν, from a conjecture of Kock's, is neat, but hardly necessary.

1450 βάραθρον.] Cf. *Eg.* 1362, ἄρας μετέωρον ἐς τὸ βάραθρον ἐμβαλῶ.

1454 ἀναθεῖς.] Cf. Thuc. viii. 82, οἱ δ' ἀκούσαντες...στρατηγόν τε

ΧΟΡΟΣ

αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἴτιος,
στρέψας σεαυτὸν ἐς πονηρὰ πράγματα.

1455

ΣΤΡΕΨΙΑΔΗΣ

τί δῆτα ταῦτ' οὐ μοι τότε ἡγορεύετε,
ἀλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπήρετε;

ΧΟΡΟΣ

ἡμεῖς ποιούμεν ταῦθ' ἐκάστοθ' ὅταν τινὰ
γνώμεν πονηρῶν ὄντ' ἐραστὴν πραγμάτων,
ἕως ἂν αὐτὸν ἐμβάλωμεν ἐς κακόν,
ὅπως ἂν εἰδῇ τοὺς θεοὺς δεδοικέναι.

1460

ΣΤΡΕΨΙΑΔΗΣ

ὦμοι, πονηρά γ', ὦ Νεφέλαι, δίκαια δέ.
οὐ γάρ μ' ἐχρῆν τὰ χρήμαθ' ἀδανεισάμεν
ἀποστερεῖν. νῦν οὖν ὅπως, ὦ φίλτατε,
τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτη
ἀπολείς, μετελθὼν οἷ σέ κ' ἄμ' ἐξηπάτων.

1465

ΦΕΙΔΙΠΠΙΔΗΣ

ἀλλ' οὐκ ἂν ἀδικήσαιμι τοὺς διδασκάλους.

ΣΤΡΕΨΙΑΔΗΣ

ναὶ ναὶ, καταιδέσθητι πατρῶον Δία.

ΦΕΙΔΙΠΠΙΔΗΣ

ἰδοὺ γε Δία πατρῶον ὡς ἀρχαῖος εἶ.

αὐτὸν εὐθὺς εἶλοντο καὶ τὰ πράγματα
πάντα ἀνέτιθεσαν.

1455 στρέψας.] Cf. note on v. 434.

1457 ἐπήρετε.] Cf. note on v. 42, and ἐξαρθεῖς in v. 1304, if that be the reading.

1458 ὅταν τινὰ.] Some MSS. have ἂν τιν' οὖν. Most editors take Porson's ὄντιν' ἂν, which reads a little more smoothly, but does not seem necessary.

1463 τὰ χρήμαθ'... ἀποστερεῖν.] Cf. above, v. 1305.

1466 μετελθὼν οἷ.] From the

MS. μετ' ἐμοῦ ἐλθὼν, μετ' ἐμοῦ γ' ἐλθὼν, this reading of Hermann's seems better than μετ' ἐμοῦ γ' ἐλθ'. ὅπως ἀπολείς is better without an imperative expressed, and this imperative is awkwardly placed between ἀπολείς and its object οἷ σέ κ' ἄμ' ἐξ. Meineke takes Hermann's reading, and has ὦν for οἷ, which is needless, as all the MSS. appear to have οἷ, and the sense is satisfactory.

1468 πατρῶον Δία.] Probably (as Porson shews on *Med.* 1314) this is a line of Euripides. The Athenians did not worship Zeus under the

Ζεὺς γάρ τις ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ

ἔστιν.

ΦΕΙΔΙΠΠΙΔΗΣ

οὐκ ἔστ', οὐκ, ἐπεὶ

1470

Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακῶς.

ΣΤΡΕΨΙΑΔΗΣ

οὐκ ἐξελήλακ', ἀλλ' ἐγὼ τοῦτ' ᾠόμην,
διὰ τουτουὶ τὸν δῖνον. οἴμοι δείλαιος,
ὅτε καὶ σὲ χυντρεοῦν ὄντα θεὸν ἡγησάμην.

ΦΕΙΔΙΠΠΙΔΗΣ

ἡβ. ἐνταῦθα σαυτῷ παραφρόνει καὶ φληνάφα.

1475

ΣΤΡΕΨΙΑΔΗΣ

οἴμοι παρανοίας· ὥς ἐμαινόμην ἄρα,
ὅτ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκράτη.
ἀλλ', ὦ φίλ' Ἑρμῇ, μηδαμῶς θύμαινέ μοι,
μηδέ μ' ἐπιτρίψης, ἀλλὰ συγγνώμην ἔχε
ἐμοῦ παρανοήσαντος ἀδολεσχία.

1480

καὶ μοι γενοῦ ξύμβουλος, εἴτ' αὐτοὺς γραφὴν
διωκάθω γραψάμενος, εἴθ' ὅ τι σοι δοκεῖ.

title πατῶς, but Apollo, the fabled father of Ion and the Ionian race. Cf. Plat. *Euthyd.* p. 302. But the tragic poets make their characters use the title: cf. Eur. *Electr.* 671, ὦ Ζεῦ πατρῷε καὶ τρόπαί' ἐχθρῶν ἐμῶν. And Phidippides means perhaps by his answer to mock at the title as well as at the belief in the existence of Zeus at all.

1471 Δῖνος, κ.τ.λ.] The father's own words. Cf. above, v. 828.

1473 διὰ τουτουὶ τὸν δῖνον.] 'Because of this whirl,' meaning the perplexing worry of philosophy, which has turned his brain. Perhaps he put his hand to his head at τουτουὶ. τουτουὶ τ. δ. Mein. 'The whirl and worry caused by this man (Socrates)'(?). The explanation of the Scholiast that δῖνος is a sort of

earthen jar, appears to me (as to Dindorf and Meineke) absurd. Probably the next line *ὅτε...ἡγησάμην* (of which there seems no other possible explanation) was added to explain δῖνος on this mistaken theory. Wieland suggests that there was an image of Apollo Agyieus before the Socratic school, and that this was so worn away as to resemble a jar of this kind.

1476—1510. Strepsiades, as his son will not help, sets to work with his servant to break up and burn the Contemplatory, despite the remonstrances of Socrates and his scholars. The Chorus look on and applaud.

1478 Ἑρμῇ.] Thieves used to address Hermes thus, when caught and about to be punished, asking him to help them. Schol.

ὀρθῶς παραινεῖς οὐκ ἔων δικορραφεῖν,
 ἀλλ' ὥς τάχιστ' ἐμπιπράναι τὴν οἰκίαν
 τῶν ἀδολεσχῶν. δεῦρο δεῦρ', ὦ Ξανθία,
 κλίμακα λαβὼν ἔξελθε καὶ σμινύην φέρων,
 κᾶππειτ' ἐπαναβὰς ἐπὶ τὸ φροντιστήριον
 τὸ τέγος κατὰσκαπτ', εἰ φιλεῖς τὸν δεσπότην,
 ἕως ἂν αὐτοῖς ἐμβάλης τὴν οἰκίαν
 ἐμοὶ δὲ δᾶδ' ἐνεγκάτω τις ἡμμένην,
 κἀγὼ τιν' αὐτῶν τήμερον δοῦναι δίκην
 ἐμοὶ ποιήσω, κεῖ σφόδρ' εἶσ' ἀλαζόνες.

1485

1490

ΜΑΘΗΤΗΣ Α.

ιοὺ ἰού.

ΣΤΡΕΨΙΑΔΗΣ

σὸν ἔργον, ὦ δᾶς, ἶναι πολλὴν φλόγα.

ΜΑΘΗΤΗΣ Α.

ἄνθρωπε, τί ποιεῖς;

ΣΤΡΕΨΙΑΔΗΣ

ὅ τι ποιῶ; τί δ' ἄλλο γ' ἢ

1495

διαλεπτολογεῖσθαι ταῖς δοκοῖς τῆς οἰκίας.

ΜΑΘΗΤΗΣ Β.

οἴμοι, τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

1483 ὀρθῶς παραινεῖς.] He pretends to hear Hermes directing him. So Trygaeus in the *Peace* (v. 661 sqq.) feigns to hear the goddess speak. And Brunnck quotes from the *Menoechmi* of Plautus (Act v. 2. 87—118) a passage where Menæchmus, pretending madness, invents advice from Apollo: 'Ecce Apollo ex oraculo mi imperat Ut ego illic oculos exuram lampadibus ardentibus..... Pugnis men' vetas in hujus ore quicquam parcere, Ni jam ex meis oculis abscedat maxumam in malam crucem? Faciam quod jubes Apollo.' And so for many more lines.

1485 Ξανθία.] A common name for a servant. Cf. *Ach.* 243, and the *Frogs*.

1489 ἐμβάλης τὴν οἰκίαν.] 'Bring their house about their ears.' So in

Ach. 510, καὶ τοῖς ὁ Ποσειδῶν, οὐπι Ταινάρῳ θεός, σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας.

1492 κεῖ σφόδρ' εἶσ' ἀλαζόνες.] 'For all they talk so big.' Cf. note on v. 853.

1496 διαλεπτολογεῖσθαι.] 'I hold full subtle converse with your house-beams.' Probably with some remembrance of Socrates' answer at v. 229, τὴν φροντίδα λεπτὴν καταμίξας εἰς τὸν ὅμοιον ἀέρα. He means of course to say, though in absurd language, that he is burning the beams. 'Quia ignis est λεπτὸν res tenuis, et consumit atque consumit materiem.' Bergler: and perhaps this is right. Strepsiades is then 'introducing the house-beams to a subtle element.' He had himself felt eager λεπτολογεῖν, above, v. 320.

ΣΤΡΕΨΙΑΔΗΣ

ἐκείνος οὐπερ θοϊμάτιον εἰλήφατε.

ΜΑΘΗΤΗΣ Γ.

ἀπολείς ἀπολείς.

ΣΤΡΕΨΙΑΔΗΣ

τοῦτ' αὐτὸ γὰρ καὶ βούλομαι,
ἦν ἢ σμινύη μοι μὴ προδῶ τὰς ἐλπίδας,
ἦ γὰρ πρότερόν πως ἐκτραχηλισθῶ πεσών.

1500

ΣΩΚΡΑΤΗΣ

οὔτος, τί ποιεῖς ἐτεόν, οὐπὶ τοῦ τέγους;

ΣΤΡΕΨΙΑΔΗΣ

ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

ΣΩΚΡΑΤΗΣ

οἴ μοι τάλας δείλαιος ἀποπνιγήσομαι.

ΧΑΙΡΕΦΩΝ

ἐγὼ δὲ κακοδαίμων γε κατακαυθήσομαι.

1505

ΣΤΡΕΨΙΑΔΗΣ

τι γὰρ μαθόντ' ἐς τοὺς θεοὺς ὑβρίζετε,
καὶ τῆς Σελήνης ἐσκοπεῖσθε τὴν ἔδραν;

1502 οὔτος, κ.τ.λ.] Socrates comes out last, having been engrossed in his studies before, and asks his question gravely and without the alarm which the scholars shew.

1503 ἀεροβατῶ.] His own words at v. 225.

1506 μαθόντ' ἐς τ. θ. ὑβρίζετε.] The plural of the verb seems better on critical grounds than the dual. ὑβρίξειν τινα and εἰς τινα are both used; L. and S. think the latter the more Attic. If we keep the dual μαθόντ' it may yet stand with plural verbs. Meineke, as is his custom, rejects μαθόντες in favour of παθόντες, though only one MS. has this latter.

1507 ἐσκοπεῖσθε τὴν ἔδραν.] One

MS. has ἔδρας, which seems rather better to express 'positions' of the moon in the sky, the various quarters of the heavens in which it appears, and consequently its phases, &c. ἔδραι is used in plur. for the quarter of heaven where an omen appears. Cf. Aesch. *Agam.* 118, *παμπρέπτοις ἐν ἔδραισι*, compare *Prom. Vinc.* 492. But Socrates would of course examine the 'positions' with a view to astronomy rather than augury. The Scholiast explains τὴν ἔδραν rather differently, by τὰς κινήσεις, and by ἐπὶ τινὸς ὀχείται καὶ διὰ τί καὶ πῶς μένει, upon what the moon sits and rides, and why and how she remains steadfast.

ΧΟΡΟΣ

δίωκε, βάλλε, παῖε, πολλῶν οὔνεκα,
 μάλιστα δ' εἰδὼς τοὺς θεοὺς ὡς ἡδίκουν. 1509
 ἡγεῖσθ' ἔξω· κεχόρευται γὰρ μετρίως τό γε τήμερον ἡμῖν.

1508 δίωκε, βάλλε, κ.τ.λ.] This is better given to the Chorus than to Strepsiades.

1510 ἡμῖν.] Moeris quotes this line with *εἶναι*, noting the *εἶναι* as an Attic pleonasm, as in the phrase

ἐκῶν εἶναι. There is no doubt *τό γε τήμερον εἶναι* would be good Attic: but there is nothing to object to in *ἡμῖν*, and the line may have been quoted by Moeris with *εἶναι* merely by a slip of memory, as Dindorf thinks.

INDEX TO THE CHIEF MATTER OF THE NOTES.

ἀγορά, ἀγορητής 1055, 1057
 ἀερία, 337
 αἰγίδος ἡνίοχος, 602
 Αἴγυπτος, 1130
 αἰθρία, 371
 ἀκόρητος, 44
 ἀλαζών, 1492
 ἀλλὰ γὰρ, 798
 ἀλλ' ὅσα, 434
 ἄλλο τι, 423
 ἀλλ' οὐδὲ, 1396
 ἄλσιν διασμηχθεῖς, 1237
 ἀμέλει, 486
 Ἀμυνίας, 692
 ἀμφηκῆς, 1160
 ἀμφί μοι, 595
 ἄν doubled 783, 840, with imperf.
 855, with optat. 1184
 ἀναμετρεῖσθαι, 203
 ἀναπλάττειν, 995
 ἀνατιθέναι, 1454
 ἀνθρῆν, 948
 ἀνιππος, 125
 ἀντιγραφῇ 471
 ἀνυπόδητος, 103, 363
 ἄξιος, with dative, 472
 ἀξύστατος, 1367
 ἀπαιδλήμα, ἀπαιδλή, 729, 1150
 ἀπαλλάττεσθαι, 1194
 ἀπερυθρίασαι, 1216
 ἀπολιταργίσειν, 1253
 ἀπ' ὄνου, 1273
 ἀποστρέφειν, 776
 ἀπραγμοσύνη, 1007
 ἀριθμός, 1203
 ἀρνακίς, 730
 ἀτρεμεῖ, 261
 βᾶλλ' ἐς κόρακας, 133
 βάραθρον, 1450
 βαρναχῆς, 277
 βεκκεσέληνος, 398
 βλιτομάμμας, 1001

Βουφόνια, 985
 βρενθύειν, 362
 βρύειν, 45
 γηγενεῖς, 853
 γλοιός, 449
 γνωμότυπος, 951
 Δαιταλεῖς, 529, 534
 δάκτυλος, 651
 δεξιός, 521
 δῆμαρχος, 37
 διὰ, 117, 340
 διαλεπτολογεῖσθαι, 1496
 διδάσκεισθαι, 111, 783, 1338
 διεντέρημα, 166
 διερρυηκώς, 873
 δῖνος, 381, 1471
 δις παῖδες, 1417
 ἐγκεκοισυρνωμένη, 48
 ἐγκεκορδυλημένος, 10
 εἰκάδες, 17
 εἰκέναι, 185
 εἴσοδος, 326
 εἰς ὥρας, 562
 ἐκστρέψαι, 89, 554
 ἐμβάλλειν, 1489
 ἐνεστάναι, 779
 ἐνεχυράζεσθαι, 35
 ἐνη καὶ νέα, 1189
 ἐνόπλιος, 651
 ἐντελνασθαι, 969
 ἐξαλῖσαι, 32
 ἐξαντομολῶ, 1104
 ἐξήμβλωκας, 137
 ἐπαίρειν, 42, 1457
 ἐπαναφέρειν, 1080
 ἔπειτα, 1249
 ἐπιδάλλειν, 1299
 ἐπιδείξει, 935
 ἐπιθανμάσειν, 1147
 ἐπιλήσμων, 129, 482

ἐρεθίσματα, 312

ἐρείδew, 558, 1375

ἐτεον, 36

εὐάγητος, 276

Εὐπολις, 553

εὐπτέρων, 800

εὐρησιεπής, 447

εὐφημεῖν, 263

ἐχων, 509

Ζεὺς πατρῷος, 1468

ζύγιος, 122

ζυγωθρίσαι, 745

ἦδης, ἦδησθα, 329

Ἡράκλεια λουτρά, 1051

Θουριομάντεις, 332

θυμόσοφος, 877

ἰδοῦ, 82, 818

ἱερομνημονεῖν, 624

ἱππάζεσθαι, 15

ἵππερον, 74

ἵπιος Ποσειδῶν, 84

ἵππος, 63

ἴτης, 445

καλλίπυργος, 1024

καμπή, κάμπτειν, 970

Κάρκινος, 1261

καταλόει, 838

κάχρυς, 1358

κεῖσθαι, 126

κέντρων, 450

κίναδος, 448

κιχλίζειν, 983

Κλέων, 549, 582, 587

κληρουχική, 203

κολοκύντη, 327

κομᾶν, 14, 545

κομψός, 649

κοππατίας, 23

κόρεις, 634

κορίζεσθαι, 68

Κορίνθιοι, 710

κρεμάθρα, 218, 869

κρημνοποιός, 1367

Κρόνος, 398, 929, 1070

κρόταλον, 260

κροῦσις, 318

κυδοιδοπᾶν, 616

κύκλιοι χοροί, 333

κύρβις, 448

λάρος, 591

λαφυγμός, 52

λημᾶν, 327

λιπαρός, 300, 1012

λόγω, 112

λουσθαι, 1044

λοφεῖον, 751

Μαραθωνομάχας, 986

Μαρικᾶς, 553

ματτυλοιχός, 451

Μεγακλῆς, 46

μεριμνοφροντιστής, 101

μετέωρα, 228, 1284

μηλολόνηθης, 764

μνησικακεῖν, 999

μοχλευτής, 567, 1397

νενησμένοι, 1203

νόμισμα, 248

ξύλον, 1431

ξύστις, 70

ὀβελισκος, 178

οἰκίδιον, 92

ὅμοιος, 230

ὁμοιότης, of words, 394

ὄρεχθεῖν, 1368

ὄσον, 3

οὐδὲν λέγειν, 781

οὐρανομήκης, 357

Πανδελέτειος, 924

παρακόπτειν, 640

παρατείνειν, 212

Πασίας, 21

πάσχειν, 234

πείθειν, 77

περίδου εἰ, 644

Περικλῆς, 859

περιφρονεῖν, 225

περσική, 151

πλόκαμος, 336

πνιγεὺς, 96

ποιεῖν δεινὰ, 583

ποῖος, 247, 1233, 1276, 1337

πολεμιστήρια, 28

πότης, 57

πρημαίνων, 336

προβάλλειν, 489, 757

πρόβολος, 1160

Πρόδικος, 361

προμνήστρια, 41

πρόσοδοι, 307
 προσσχεῖν, 575, 1120
 πρὸς ταῦτα, 1033
 προσφύσαι, 372
 προτένθαι, 1198
 πυκνοῦν, 701
 Πύλος, 186
 πῶς δοκεῖς, 881

ῥῆξαι, 357
 ῥόδα εἰπεῖν, 910, 1330
 ροῖβδος, 407

σαμφόρας, 122, 1298
 σέ, elision of, 916
 σέβας ἱερῶν, 302
 σελήναια, 614
 σκαλαθυρμάτια, 630
 σκίμπους, 255
 σκοπιὰ, 281
 σμῆνος, 297
 σοροπηγοί, 846
 σπαθᾶν, 53
 στόμα, στόμωσις, 1108
 στόμφαξ, 1367
 στραγγεῦεσθαι, 131
 στρεψοδικεῖν, 434, 1468
 σφενδόναι, 1125
 σφραγίδονυχαργοκόμεται, 352
 σχάσαι, σχάσασθαι, 107, 409, 740
 σχινδάλαμοι, 130

ταῦτ' ἄρα, 319, 353
 τε, 179
 τέττιξ, 1360
 τέφρα, 177
 Τήλεφος, 922
 τί παθών, 340, 402
 τόκος, 1286

τρέφειν, 858
 τριβολεκτράπελα, 1003
 τρίβων, 870
 τροφώνιος, 507
 τρυγοδαίμων, 296
 τρύμη, 448

ὔαλος, 769
 ὑπακούειν, 263
 ὑπανίστασθαι, 993
 Ὑπέρβολος, 1065

φαλακρός, 540
 φασιανός, 109
 Φελλεύς, 71
 φθάνειν, 1384
 φλέγεσθαι, 992
 φοιτᾶν, 945
 φορτικός, 524
 φροντίζειν, 189
 φροντιστήριον, 94
 φρουρά, 701
 φωρᾶν, 499

Χαιρεφών, 104, 503
 χαύνωσις, 875
 χολᾶν, 833
 χροῖμα, 2
 χροιά, χρῶμα, 120, 718, 1174
 χρυσῶ πάττειν, 912

ψαρός, 1225
 ψιθυρίζειν, 1008
 ψυγείσα, 151
 ψύλλα, 145

ῶφελούσαι, 577
 ὤς, elliptical, 209

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HERODOTI HISTORIA.

By H. G. WOODS, M.A., *Fellow and Tutor of Trinity College, Oxford.*

Book I., 6s.

Book II., 5s.

Other Volumes are in preparation.

Give every man thy ear, but few thy voice ;
 Take each man's censure, but reserve thy judgment.
 Costly thy habit as thy purse can buy, 70
 But not express'd in fancy ; rich, not gaudy ;
 For the apparel oft proclaims the man ;
 And they in France of the best rank and station
 Are of a most select and generous chief in that.
 Neither a borrower nor a lender be ;
 For loan oft loses both itself and friend,
 And borrowing dulls the edge of husbandry.
 This above all : to thine ownself be true,

68 *Give every man thine ear.* For a good listener is generally thought by the willing speaker to be a man of sound judgment. "Mr. Canning," says Sir E. Bulwer, "would often make a kind of lounging tour of the House, listening to the tone of the observations which the previous debate had excited ; so that at last, when he rose to speak, he seemed to a large part of his audience to be merely giving a more striking form to their own thoughts."

71 *Express'd in fancy.* Not marked or singular in device ; but with a quiet costliness suggestive of habitual self-respect.

74 *A most select and generous chief.* Are of a most noble device in this—the 'chief' being the upper part of a heraldic shield. The passage is strangely misunderstood and even altered by Delius, Elze, and other editors. As regards the metre, the three first syllables of the line must be pronounced rapidly in the time of one, as in *Macbeth*, i. 5, we have :

"And take my milk for gall, you murdering ministers."

76 *Loses itself and friend.* Who ever loves the creditor whom he cannot pay ?

77 *Dulls the edge of husbandry.* Takes the edge off economy. Money borrowed, whether by individuals or nations, represents no saving or self-denial, and is therefore lightly parted with.

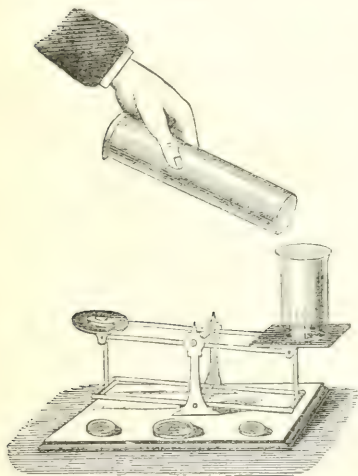
78 *To thine ownself be true.* As you inwardly resolve, so do : then faithfulness to others as well as yourself becomes the habit of your soul. So Wordsworth (v. 49) speaks of the same steadfastness in—

"The generous spirit who when brought
 Amongst the tasks of real life, has wrought
 Upon the plan that pleased his childish thought."

And, in an equally noble style, an Eastern sage has said, "There is one way to gladden those whom you love : if one is not upright when retired into himself, never will he bring rejoicing to those who are near him."

In Fig. 16 is represented a very pretty experiment, showing that this gas is heavier than air. First, balance a jar

Fig. 16.



with a weight. I say *balance* a jar. Is that exactly correct? Is there not something in the jar? "No," you will perhaps say, "it is empty." But think a moment. That jar is full of something, and that something has weight. It is full of air. We have balanced, then, a jar full of air. Now if, as represented, carbonic acid gas be poured into the jar on the scales, the jar will descend and the weight will

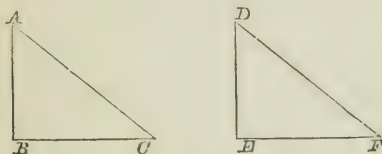
rise. Why? Because there is now a gas in the jar that is heavier than air.

If you have a jar filled with this gas, you can take it out with a little bucket, as seen in Fig. 17. As you take one bucketful after another out, it can be poured away as water; and air will take the place of the gas as fast as it is removed.

If a soap-bubble fall into a jar of carbonic acid gas, it will not go to the bottom as it would if the jar were full of air. It will descend a little into the jar, and then ascend and remain in its open mouth. Why is this? The air that is blown into the bubble is lighter than the gas in the jar,

PROPOSITION B. THEOREM.

If two triangles have two angles of the one equal to two angles of the other, each to each, and the sides adjacent to the equal angles in each also equal; then must the triangles be equal in all respects.



In $\triangle s$ ABC, DEF ,

let $\angle ABC = \angle DEF$, and $\angle ACB = \angle DFE$, and $BC = EF$.
Then must $AB = DE$, and $AC = DF$, and $\angle BAC = \angle EDF$.

For if $\triangle DEF$ be applied to $\triangle ABC$, so that E coincides with B , and EF falls on BC ;

then $\because EF = BC$, $\therefore F$ will coincide with C ;

and $\because \angle DEF = \angle ABC$, $\therefore ED$ will fall on BA ;

$\therefore D$ will fall on BA or BA produced.

Again, $\because \angle DFE = \angle ACB$, $\therefore FD$ will fall on CA ;

$\therefore D$ will fall on CA or CA produced.

$\therefore D$ must coincide with A , the only pt. common to BA and CA .

$\therefore DE$ will coincide with and \therefore is equal to AB ,

and DF AC ,

and $\angle EDF$ $\angle BAC$;

and \therefore the triangles are equal in all respects. Q. E. D.

COR. Hence, by a process like that in Prop. A, we can prove the following theorem :

If two angles of a triangle be equal, the sides which subtend them are also equal. (Eucl. I. 6.)

S. E.

thus : if the articles had cost £1 each, the total cost would have been £2478 ;

∴ as they cost $\frac{1}{8}$ of £1 each, the cost will be £ $\frac{2478}{8}$, or £413.

The process may be written thus :

3s. 4d. is $\frac{1}{8}$ of £1 | £2478 = cost of the articles at £1 each.

£413 = cost at 3s. 4d....

Ex. (2). Find the cost of 2897 articles at £2. 12s. 9d. each.

£2 is 2 × £1	2897 . 0 . 0 = cost at £1 each.
10s. is $\frac{1}{2}$ of £1	5794 . 0 . 0 = £2
2s. is $\frac{1}{5}$ of 10s.	1448 . 10 . 0 = 10s.
8d. is $\frac{1}{3}$ of 2s.	289 . 14 . 0 = 2s.
1d. is $\frac{1}{8}$ of 8d.	96 . 11 . 4 = 8d.
	12 . 1 . 5 = 1d.

£7640 . 16 . 9 = £2. 12s. 9d. each.

NOTE.—A shorter method would be to take the parts thus :

10s. = $\frac{1}{2}$ of £1 ; 2s. 6d. = $\frac{1}{4}$ of 10s. ; 3d. = $\frac{1}{16}$ of 2s. 6d.

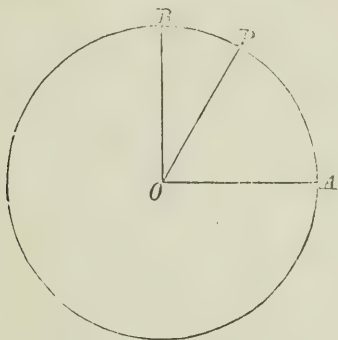
Ex. (3). Find the cost of 425 articles at £2. 18s. 4d. each.

Since £2. 18s. 4d. is the difference between £3 and 1s. 8d. (which is $\frac{1}{2}$ of £1), the shortest course is to find the cost at £3 each, and to *subtract from it* the cost at 1s. 8d. each, thus :

£3 is 3 × £1	£ s. d. 425 . 0 . 0 = cost at £1 each.
1s. 8d. is $\frac{1}{2}$ of £1	1275 . 0 . 0 = £3
	35 . 8 . 4 = 1s. 8d. each.

£1239 . 11 . 8 = £2. 18s. 4d. each.

28. To shew that the angle subtended at the centre of a circle by an arc equal to the radius of the circle is the same for all circles.



Let O be the centre of a circle, whose radius is r ;

AB the arc of a quadrant, and therefore AOB a right angle;

AP an arc equal to the radius AO .

Then, $AP = r$ and $AB = \frac{\pi r}{2}$. (Art. 14.)

Now, by Euc. vi. 33,

$$\frac{\text{angle } AOP}{\text{angle } AOB} = \frac{\text{arc } AP}{\text{arc } AB},$$

$$\begin{aligned} \text{or, } \frac{\text{angle } AOP}{\text{a right angle}} &= \frac{r}{\frac{\pi r}{2}} \\ &= \frac{2r}{\pi r} \\ &= \frac{2}{\pi}. \end{aligned}$$

$$\text{Hence } \text{angle } AOP = \frac{2 \text{ right angles}}{\pi}.$$

Thus the magnitude of the angle AOP is independent of r and is therefore the same for all circles.

89. CASE II. The next case in point of simplicity is that in which four terms can be so arranged, that the first two have a common factor and the last two have a common factor

Thus

$$\begin{aligned}x^2 + ax + bx + ab &= (x^2 + ax) + (bx + ab) \\&= x(x + a) + b(x + a) \\&= (x + b)(x + a).\end{aligned}$$

Again

$$\begin{aligned}ac - ad - bc + bd &= (ac - ad) - (bc - bd) \\&= a(c - d) - b(c - d) \\&= (a - b)(c - d).\end{aligned}$$

EXAMPLES.—XVIII.

Resolve into factors :

- | | |
|---------------------------|-------------------------------------|
| 1. $x^2 - ax - bx + ab$. | 5. $abx^2 - axy + bxy - y^2$. |
| 2. $ab + ax - bx - x^2$. | 6. $abx - aby + cdx - cdy$. |
| 3. $bc + by - cy - y^2$. | 7. $cdx^2 + dmaxy - cnxy - muy^2$. |
| 4. $bm + mn + ab + an$. | 8. $abcx - b^2dx - acdy + bd^2y$. |

90. Before reading the Articles that follow the student is advised to turn back to Art. 56, and to observe the manner in which the operation of multiplying a binomial by a binomial produces a *trinomial* in the Examples there given. He will then be prepared to expect that in certain cases a *trinomial* can be resolved into two binomial factors, examples of which we shall now give.

91. CASE III. To find the factors of

$$x^2 + 7x + 12.$$

Our object is to find two numbers whose product is 12,
and whose sum is 7.

These will evidently be 4 and 3,

$$\therefore x^2 + 7x + 12 = (x + 4)(x + 3).$$

Again, to find the factors of

$$x^2 + 5bx + 6b^2.$$

Our object is to find two numbers whose product is $6b^2$,
and whose sum is $5b$.

These will clearly be $3b$ and $2b$,

$$\therefore x^2 + 5bx + 6b^2 = (x + 3b)(x + 2b).$$

[Algebra. See page 8.]

Praetexta et trabeae, fasces, lectica, tribunal.	35
Quid, si vidisset praetorem curribus altis	
Exstantem et medio sublimem in pulvere Circi,	
In tunica Jovis, et pictae Sarrana ferentem	
Ex humeris aulaea togae, magnaeque coronae	
Tantum orbem, quanto cervix non sufficit ulla?	40
Quippe tenet sudans hanc publicus, et, sibi Consul	
Ne placeat, curru servus portatur eodem.	
Da nunc et volucrem, sceptro quae surgit eburno,	
Illinc cornicines, hinc praecedentia longi	
Agminis officia et niveos ad fraena Quirites,	45
Defossa in loculis quos sportula fecit amicos.	
Tum quoque materiam risus invenit ad omnes	
Occursus hominum, cujus prudentia monstrat	
Summos posse viros et magna exempla daturos	
Verecun in patria crassoque sub aere nasci.	50

35] These details are mentioned not as more ridiculous in themselves than anything Democritus had seen in Greece, but because Democritus regarded all human life as a farce, and at Rome the farce was more elaborate. *Lectica* refers to the procession of clients who accompanied it; *tribunal* to the display of empty eloquence before it.

36, sqq.] "What would he have said of the praetor's triumphal procession from the Capitol to the Circus?" The triumphal dress suggests the idea of triumph, and this *consul* (inf. 41).

38 *tunica Jovis*] Whom he personated, hence the eagle on his sceptre. The tunic was so costly that it was not till the third century that a private person possessed one of his own, even the emperors when they triumphed supplied themselves from the treasury of the Capitol or of the Palace.

— *Sarrana*] From the unhelmeted form of Tyrus.

39 *aulaea*] A whole stage-curtain of a toga.

41 *Quippe*] "No head could support it: why it makes the slave sweat to hold it up."

44 *longi agminis officia*] There is no more difference between this and *longa agmina officiosorum*, than between 'a high-spirited nobleman on a long-tailed horse,' and 'a long-tailed nobleman on a high-spirited horse.'

45 *niveos*] In brand new togas probably given for the occasion.

46 *Defossa*] To make sure that they've got it: also to make sure that they will not lose it, cf. Fallacem circum, Hor. Sat. I. vi. 113.

47 *Tum*] Even between B.C. 460—357.

50] An Abderite would have hung himself. The cord giving way, he fell, and broke his head. He first went to the surgeon, and had his wound plastered, and then again hung himself.

THE ELECTRA OF

- ΗΛ. [interrupting] τί τῶν ἀπόντων ἢ τί τῶν ὄντων πέρι ;
ΠΡ. [solemnly] λαβεῖν φίλον θησαυρόν, ὃν φαίνει θεός. 235
ΗΛ. ἰδοῦ, καλῶ θεοῦς.
[clasping her hands] ἢ τί δὴ λέγεις, γέρον ;
ΠΡ. βλέψον νυν ἐς τόνδ', ὦ τέκνον, τὸν φίλτατον.
[turning her round to ORESTES.]
ΗΛ. [sadly] πάλαι δέδοικα, μὴ σύ γ' οὐκέτ' εὖ φρονῆς.
ΠΡ. οὐκ εὖ φρονῶ γὰρ σὸν κασίγνητον βλέπων ;
ΗΛ. [starting suddenly]
πῶς εἶπας, ὦ γεραί', ἀνέλπιστον λόγον ; 240
ΠΡ. [emphatically] ὁρᾷν Ὀρέστην τόνδε τὸν Ἀγαμέμνονος.
ΗΛ. ποῖον χαρακτῆρ' εἰσιδών, ᾧ πείσομαι ; [incredulous]
ΠΡ. [pointing at a scar in ORESTES' forehead]
οὐλὴν παρ' ὀφρύν, ἣν ποτ' ἐν πατρός δόμοις
νεβρὸν διώκων σοῦ μέθ' ἡμάχθη πεσών.
ΗΛ. πῶς φῆς ; ὁρῶ μὲν πτώματος τεκμήριον. 245
[astounded, but still hesitating.]
ΠΡ. ἔπειτα μέλλεις προσπίτνειν τοῖς φιλτάτοις ;
ΗΛ. [resolved] ἀλλ' οὐκέτ', ὦ γεραιέ· συμβόλοισι γὰρ
τοῖς σοῖς πέπεισμαι θυμόν. [she rushes in a transport of
joy into her brother's arms.] ὦ χρόνῳ φανείς,
ἔχω σ' ἀέλπτως. ΟΡ. κἄξ ἔμοῦ γ' ἔχει χρόνῳ.
ΗΛ. οὐδέποτε δόξασ'. ΟΡ. οὐδ' ἐγὼ γὰρ ἤλπισα. 250
ΠΡ. ἐκείνος εἰ σύ ;
ΟΡ. σύμμαχος γέ σοι μόνος,
ἣν ἐκσπάσωμαί γ' ὃν μετέρχομαι βόλον.
πέποιθα δ'. ἢ χρηὶ μηκέθ' ἡγείσθαι θεοῦς,
εἰ τᾶδ' ἔσται τῆς δίκης ὑπέρτερα. [with confidence.]

EXERCISE XXII.

HERCULES.

I was born a boy, stronger than brother Iphicles,
a new-born babe worthy of Zeus as father ;
and I showed strength, released from swaddling
clothes ;

and I proved myself to all nobly bred.

- 5 Hērā sent on us two two snakes for murder ;
and just before dawn flashed down a dreadful light
on the bed.

Iphicles seeing monsters weeps in vain,
and silently crouches hidden in bed-clothes ;
but I shouted aloud having conquered serpents :

- 10 and this is first of contests. And the neighbours
asked, How is Ampitryon father of the boy ?
for he prevails over hydra and savage lion ;
running, not hunting, he catches a stag,

-
1. *I was born*, Ex. v. 8.
2. *New-born*, νεογνός.
3. *To release*, ἀπαλλάσσειν.
4. *Proved myself*, aor. pass. of φαίνω. *Bred*, perf. part. Anapaest in first foot, or tribrach in second.
5. *Two*, sign of the dual. *For*, πρὸς.
6. *Just before*, ὑπὸ with the accusative. *To flash down on*, κατασκήπτω.
7. *Monster*, δῆκος. *In vain*, Ex. xvi. 6. Insert μέν for the sake of contrast with the ninth line, as in Ex. xix. 1.
9. *To shout aloud*, ἀναλαλάζειν.
11. *To ask a question*, ἐρωτᾶν: aorist, ἠρώμην. The three last syllables of Ἀμφιτρώων make an anapaest.
12. *To prevail over*, κρατεῖν, with the genitive.
13. *Running*, δρομαῖος. *To hunt* = to be a hunter. static verb from κυνηγέτης. Tribrach in third foot.

their kind, and of every creeping thing of the earth after his kind." Sufficient food was also to be provided: "take thou unto thee of all food that is eaten, and thou shalt gather it to thee, and it shall be for food for thee and for them" [GEN. vi. 19-21].

To make all these preparations required a strong belief in God on the part of Noah. The world around him utterly disbelieved the message which he conveyed to it during many years of preparation as the "preacher of righteousness" [2 PET. ii. 5], while God's longsuffering waited [1 PET. iii. 20]. Our Lord says that "they were eating and drinking, marrying and giving in marriage, until the day that Noah entered into the ark, and knew not until the flood came and took them all away" [MATT. xxiv. 38; LUKE xvii. 26]. But though all the world disregarded, Noah was entitled to be enrolled among the number of St. Paul's "elders who obtained a good report," for his faith made him believe in the things of which God gave him warning "though not seen as yet" [HEB. xi. 7], and it is recorded of him, "Thus did Noah; according to all that God commanded him so did he" [GEN. vi. 22].

The Ark which Noah built in obedience to the Divine command was not a navigable ship, but a great wooden "coffer," or water-tight chest, made so as to float about steadily upon the water.¹

It was built of cypress or "gopher" wood, and covered with pitch within and without to secure it against leakage from the flood below or the rain above. The size of the ark is distinctly given as being 300 cubits in length by 50 cubits in width, and 30 cubits in height. The cubit is reckoned at about 21 inches, and we are thus able to compare the size of the ark with that of our large iron and wooden ships of modern days.²

	Length.	Breadth.	Depth.
The Ark	525 feet	87 feet 6 inches	52 feet 6 inches
Duke of Wellington	240 feet	60 feet	72 feet 4 inches
Great Eastern	680 feet	83 feet	58 feet

¹ Its object being the same as that of the "ark" in which the infant Moses was placed when cast into the Nile in obedience to the edict of Pharaoh.

² The proportions of the ark are exactly those of the human body, viz., 10' + 1' 6" + 1'; and the capacity

of these proportions for stowage has been proved by experiments in Holland and Denmark to be a third greater than that of vessels as built for ordinary sailing purposes. That of the Ark was thus about the same as that of the Great Eastern.

Twenty-ninth Lesson.

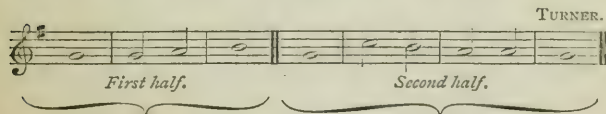
CHANTING.

CHANTING is the arrangement of prose in a rhythmical form. The psalms, canticles, &c. are sung or chanted to melodies called CHANTS, which are either SINGLE or DOUBLE.

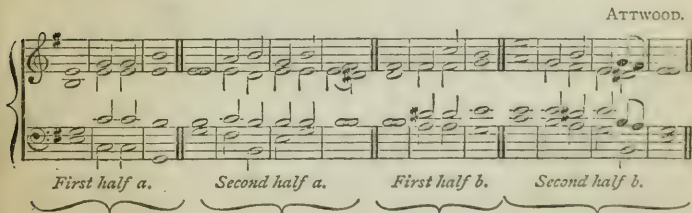
The melody of a single chant is, for convenience, written in phrases of seven bars of two minims each or their value.

The first half of a chant has three, the second four bars.

The first half is called the *mediation*, the second the *cadence*.



A double chant is simply a single chant form repeated.



A single chant is arranged to fit one verse of the psalms, a double chant two; for the long psalms quadruple chants, of which the phrase or melody is designed to include four verses, have been written.

A changeable chant is one whose key-chord may be either

(especially in winter), and only a limited number of troops can march along one road. Thus all roads leading out of a fortress are to some extent like causeways across a marsh, for practical purposes. The difficulty is diminished by acting at night, and by making feints.

24. Fort St. Georges was on the east, La Favorita on the north side, both on the outside of the lakes. A tête-de-chaussée is a fort which commands and "caps" a road, as a tête-de-pont does a bridge.

25. "Considered himself able to obtain."

26. Detached, that is, from the army now under the Archduke Charles. Till this new force, under a new general, should arrive, Melas was left in command of what remained of Beaulieu's army, now in retreat up the valley of the Adige. Beaulieu himself was recalled.

27. The district called the Vorarlberg lies between the Lake of Constance and the Tyrol. The Tyrolese attachment to the House of Austria is famous. In 1809, Napoleon wanted to take the Tyrol from Austria, and give it to Bavaria, setting up the latter as a rival power to Austria. The Tyrolese resisted. [Story of Hofer.]

28. [Why did not Bonaparte cross the Adige, or else ascend it, and make for the Danube?]

29. "Dependent on" (comp. the English "irrelevant") . . . "invested with," i.e. holding. These little domains were only nominally dependent on the empire; in reality they were part of the territory of Genoa, and contributed to its militia. "The empire" had only eight years more to live. When Francis II. saw that he had lost all real power as emperor, he threw it up altogether, and took the title of Emperor of Austria instead.

30. [St. Januarius.]

31. There were also six thousand English in Corsica, who might have reinforced an army attacking Bonaparte from the south. [Have English troops ever been in North Italy? Only once, I believe.]

32. In its lower course, the Po is higher than the surrounding country, thanks to the deposits brought down from the Alps, which raise its bed incessantly. It is walled in by high embankments, kept in order by a staff of engineers, as in Holland. But, in spite of their efforts, the river sometimes breaks through.

33. "Referred the question of peace to."

34. Napoleon had strange good fortune in one respect: his enemies never attacked him at the same moment. In this campaign he could hardly have resisted a flank attack from a Papal and Neapolitan army combined with that of the Austrians. So, when he beat Austria at Austerlitz, Prussia on his left flank was holding back; when he beat Prussia at Jena, Austria on his right flank was passive; when he invaded Russia, neither Prussia nor Austria stirred; when at last they did combine in one attack, they were more than a match for him, and he was ruined in the great battle of 1813.

INDEX

	PAGE		PAGE
HISTORY	I	LATIN	12
ENGLISH	3	GREEK	16
MATHEMATICS	6	DIVINITY	24
SCIENCE	11	MISCELLANEOUS	27
CATENA CLASSICORUM	29		

	PAGE		PAGE
ABBOTT (Evelyn), Selections from		Bowen (E. E.), Campaigns of Napoleon	27
Lucian	16	Bridge (Christiana), History of	
Greek Grammar	16	French Literature	2
Alford (Dean), Greek Testament	21	Bright (J. Franck), English History	1
Anson (W. R.), Reign of George III.	2	History of the	
Aristophanes, by W. C. Green	22, 32	French Revolution	2
Scenes from, by Arthur		Browning (Oscar), Great Rebellion.	2
Sidgwick	18	Historical Hand-	
Aristotle's Ethics, by Edward Moore	21	books	2
J. E. T. Rogers	21	CICERO, by T. K. Arnold	14
Arnold (T. K.), Cicero	14	Companion to the New Testament	24
Cornelius Nepos	13	Companion to the Old Testament	24
Crusius' Homeric		Cornelius Nepos, by T. K. Arnold	13
Lexicon	19	Crake (A. D.), History of the	
Demosthenes	20	Church	I, 25
Eclogæ Ovidianæ	14	Crusius' Homeric Lexicon, by T. K.	
English-Greek Lexi-		Arnold	19
con	23	Curteis (A.M.), The Roman Empire	2
English Prose Com-		DALLIN (T. F.) and Sargent (J. Y.),	
position	5	Materials and Models, &c.	14, 19
First French Book	27	Davys (George), History of England	1
First German Book	27	Demosthenes, by T. K. Arnold	20
First Greek Book	17	by G. H. Heslop	20, 31
First Hebrew Book	28	by Arthur Holmes	20, 32
First Verse Book	13	ENGLISH SCHOOL CLASSICS, edited	
Greek Accidence	17	by Francis Storr	3
Greek Prose Com-		Euclid, by J. Hamblin Smith	9
position	17	Euripides, Scenes from, by Arthur	
Henry's First Latin		Sidgwick	18
Book	13	FOSTER (George Carey), Electricity	11
Homer for Beginners		Sound	11
Homer's Iliad	19	Fradersdorff (J. W.), English-Greek	
Latin Prose Com-		Lexicon	13
position	13	GANTILLON (P. G. F.), Classical Ex-	
Madvig's Greek Syn-		amination Papers	14, 20
tax	17	Gedge (J. W.), Young Churchman's	
Sophocles	22	Companion to the Prayer Book	25
and Riddle (J. E.),		Gepp (C. G.), Latin Elegiac Verse	13
English-Latin Lexicon	15	Girdlestone (W. H.), Arithmetic	10
BARRETT (W. A.), Chorister's Guide	28	Goulburn (Dean), Manual of Con-	
Beasley (R. D.), Arithmetic	10	firmation	25
Beesly (A. H.), Grecian and Roman		Greek Testament, by Dean Alford	21
History	1	by Chr. Wordsworth	21
Bigg (Ch.), Exercises in Latin Prose	12		
Thucydides	23, 30		
Blunt (J. H.), Household Theology	25		
Keys to Christian			
Knowledge	26		

INDEX.

	PAGE		PAGE
Green (W. C.), Aristophanes . . .	22, 32	REYNOLDS (S. H.), Homer's Iliad . . .	19, 34
Gross (E. J.), Algebra, Part II. . .	8	Richardson (G.), Conic Sections . . .	9
HANDBOOK of Religious Instruction, by J. P. Norris . . .	24	Riddle (J. E.) and Arnold's Eng. Lat. Lexicon . . .	15
Herodotus (Extracts from), by J. Surtees-Phillipotts . . .	16	Rigg (Arthur), Introduction to Chemistry . . .	11
— by H. G. Woods . . .	22, 34	— Science Class-books . . .	11
Heslop (G. H.), Demosthenes . . .	20, 31	Rogers (J. E. T.), Aristotle's Ethics . . .	21
Historical Handbooks, edited by Oscar Browning . . .	2	SANDYS (J. E.), Isocrates . . .	20, 33
Holmes (Arthur), Demosthenes . . .	20, 32	Sargent (J. Y.) and Dallin (T. F.), Materials and Models, &c. . .	14, 19
Homer for Beginners, by T. K. Arnold . . .	19	— Latin Version of . . .	
Homer's Iliad, by T. K. Arnold . . .	19	Selected Pieces . . .	14
— by S. H. Reynolds . . .	19, 34	Shakspere's As You Like It and Macbeth, by C. E. Moberly . . .	4
IOPHON . . .	17	— Much Ado and Tem- pest, by J. S. Phillipotts . . .	5
Isocrates, by J. E. Sandys . . .	20, 33	— Coriolanus, by R. White- law . . .	4
JEBB (R. C.), Sophocles . . .	22, 29	— Hamlet, by C. E. Mo- berly . . .	4
— Supremacy of Athens . . .	2	Sidgwick (Arthur), Scenes from Greek Plays . . .	18
Juvenal, by G. A. Simcox . . .	15, 30	Simcox (G. A.), Juvenal . . .	15, 30
KEYS TO CHRISTIAN KNOWLEDGE . . .	26	Smith (J. H.), Arithmetic . . .	9
Kitchener (F. E.), Botany for Class Teaching . . .	11	— Elementary Algebra . . .	
— (Frances Anna), a Year's Botany . . .	11	— Key to Elementary Algebra . . .	8
LAUN (Henri Van), French Selections . . .	27	— Exercises on Algebra . . .	8
Lucian, by Evelyn Abbott . . .	16	— Hydrostatics . . .	10
MADVIG'S GREEK SYNTAX, by T. K. Arnold . . .	17	— Geometry . . .	9
Moberly (Charles E.), Shakspere . . .	4	— Statics . . .	10
Moore (Edward), Aristotle's Ethics . . .	21	— Trigonometry . . .	10
NORRIS (J. P.), Key to the Four Gospels . . .	26	— (Philip V.), History of English Institutions . . .	2
— to the Acts . . .	26	— (R. Prowde), Latin Prose Ex- ercises . . .	12
— of the Apostles . . .	26	Sophocles, by T. K. Arnold . . .	22
— Handbooks of Reli- gious Instruction . . .	24	— by R. C. Jebb . . .	22, 29
OVIDIANÆ ECLOGÆ, by T. K. Arnold . . .	14	Stainer (John), Theory of Harmony . . .	28
PAPILLON (T. L.), Terence . . .	15, 34	Storr (Francis), English School Classics . . .	3
Pearson (Charles), English History in the XIV. Century . . .	2	— Greek Verbs . . .	19
Palham (H. F.), The Roman Revolu- tion . . .	2	TERENCE, by T. L. Papillon . . .	15, 34
Phillipotts (J. Surtees), Extracts from Herodotus . . .	16	Thiers' Campaigns of Napoleon, by E. E. Bowen . . .	27
— Shakspere . . .	5	Thucydides, by C. Bigg . . .	23, 31
Pretor (A.), Persii Satiræ . . .	15, 33	WAY OF LIFE . . .	25
		Whitelaw (Robert), Shakspere's Co- riolanus . . .	4
		Willert (F.), Reign of Louis XIV. . .	2
		Wilson (R. K.), History of English Law . . .	2
		Wilson's Lord's Supper . . .	25
		Woods (H. G.), Herodotus . . .	22, 34
		Wordsworth (Bp.), Greek Testament . . .	21

Monday.	Pol Econom &c	afternoon.
Tuesday.	Unseen.	G. Prose.
Wednesday.	Lat Verse.	Rubes. (Aulularia)
Thursday.	Lat Prose.	(Aulularia)
Friday.	G. Verse.	Virg & Horace
Saturday.	Cicero.	Divinity.
Monday.		Demosthenes & Hom.
Tuesday.	Prom. Vincit.	

Monday 19.	-	-	Pol Econom & History.
Tuesday.	Unseen.	G. Prose.	
Wednesday.	L.V.	Rubes.	Aulularia
Thursday.	Lat Prose.	Aulularia	
Friday.	G. Verse.	Virg & Hor.	
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Monday 26.	-	-	Dem & Hom.
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